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(The Queen of Fashion)

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Vol. XXXV No. 11

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SUMMER

NOVELTIES



A becoming summer hat trimmed with large flowers and intended to be worn on the back of the head.

A lovely summer dress that shows an effective mode of trimming with allover embroidery and lace.

The latest Paris fancy hat trimmed with a white feather boa with b g pink roses under the brim.

Paris Letter

By MME. DE MONTIAGU



The latest Parisian walking suit. Skirt of brown and white striped woolen. Silk coat, fancifully braided in soutache.

question as to whether they will be long or short, tight or flowing has been answered. Each individual taste may be consulted. Some of the houses show scarcely aught but short or demi-short sleeves, while others are exposing models with long sleeves to the wrists, but mostly of thin material, such as net, chiffon rucked or tucked or laid in a number of regular upturned folds or shirred. These sleeves are very clinging, and in some of the lace examples develop into the old-time mitten sleeve, reaching over the back of the hand. The Mandarin sleeve, save with a few exceptions in very thin evening toilettes and wraps, is almost a thing of the past, although its influence is still felt in the seamless and long shoulder, which is still popular. However, the dressmakers



Dress of white linen braided in soutache. Coat in short-waisted effect.

GORGEOUS are the gowns at the great model makers, and of magnificent materials, trimmings scintillant with metallic threads, silhouettes as clinging as it is possible to make them—in short, an *ensemble* attractive and at the same time often *bizarre*.

Sleeves are one of the most important details in a dress, and, although the changes have not been radical, they are considerably smaller than they were last season.

The all important question as to whether they will be long or short, tight or flowing has been answered. Each individual taste may be consulted. Some of the houses show scarcely aught but short or demi-short sleeves, while others are exposing models with long sleeves to the wrists, but mostly of thin material, such as net, chiffon rucked or tucked or laid in a number of regular upturned folds or shirred. These sleeves are very clinging, and in some of the lace examples develop into the old-time mitten sleeve, reaching over the back of the hand. The Mandarin sleeve, save with a few exceptions in very thin evening toilettes and wraps, is almost a thing of the past, although its influence is still felt in the seamless and long shoulder, which is still popular. However, the dressmakers have returned to the armhole proper, which is more appropriate to the more clinging sleeve. Many are made of quite straight pieces of material, put in with a few gathers in order to obtain the set, and just sufficiently large to pass the hand through. Some of these hanging sleeves, for they are not pulled into a band, reach quite below the elbow, while others assume the proportions of a sleeve-cap and are of the material of the gown, supplemented by an under-sleeve continuing quite to the wrist or several inches beneath the sleeve proper.

Tailored sleeves for dressy suits are half-long, while others are tight-fitting and to the wrist.

BODICES.—The influence of the Empire mode still remains in the waist of shortened proportions, most of the length being accorded to the skirt. Nearly all of them, whether for tailored or dressy costumes, reveal a decided lift at the back, while the front conforms to



Linen dress in the Princess style, with skirt of striped linen and trimmings of the same.

the original waistline. Others are quite round and straight and mostly finished with a high folded girdle. These girdles are of the most pliable satin or *crêpe de Chine*, or perhaps are shaped, and allover embroidered or finished with a band of showy galloon.

Waists, unlike those of the past season, follow more decidedly the contour of the figure, and while many are draped, it is in quite a different manner from the models where the loose-hanging sleeve with its big armhole prevailed, and which necessitated a drapery so full and loose as to almost hide the figure. Transparent guimpes are now a feature of the waists, and are elaborately embroidered, tucked, shirred and incrustated with motifs of *Irlande* or *Cluny* on a net or mousseline foundation. Many narrow ties of velvet or ribbon about an inch and a half wide finish the neck, the ends weighted with a pear-shaped ornament of colored quartz or glass or imitation pearls.

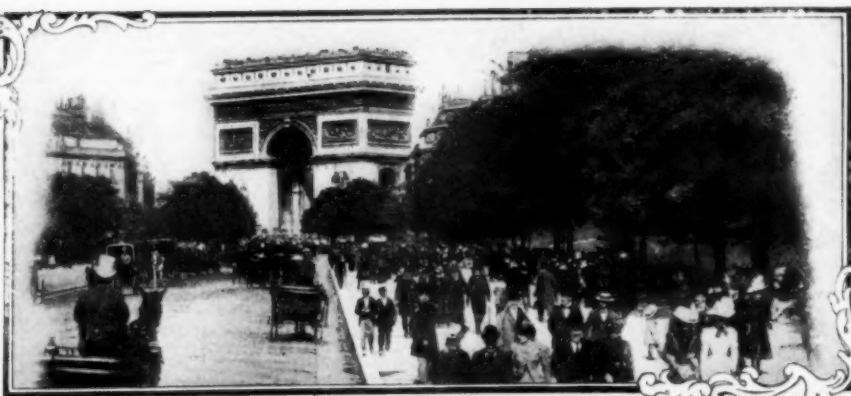
Sashes are a decided feature, the girdle often developing into short ends like narrow coat-tails, or the sash is knotted about the waist, sometimes forming *bretelle*-like effects, carelessly knotted with a short-waisted effect high up on the bodice, turned over, but not tied in a bow, fringed at the bottom or the ends drawn into a point and weighted with a dangling ornament of some kind—a tassel, an enormous acorn or one of *passenterie*.

The tailored suit being the chief thing worn in the summer, is of great interest, and this season while there is nothing startlingly novel, there are a number of telling changes. Coats of all lengths are worn, but it may be remarked that the long, close-fitting coat is rarely seen, being superseded by those which do not at all touch

the figure and are almost shapeless. Parisian *elegantes* have adopted such coats with effusion, in spite of the effort made by some of the tailors in the direction of what is known as the "American jacket," which is short of the sack form and, while not being tight-fitting, is adjusted to the figure by means of lapped and shaped seams. While a considerable number of such jackets are being made in the strictly tailored suits, they have not been largely accepted by the Parisians. The coat most in vogue is loose, short and jaunty, almost straight in the back and often showing a shield-shaped piece stitched on and very slightly shaped, (Continued on page 881)



A very smart combination of plain and striped woolen and satin, which forms the coat effect.



Novel and Pretty Millinery

By BETTY MODISH

BIG hats have come in with a rush, and it almost seems that the larger the *chapeau* milady can wear the better satisfied she is with her appearance. The big sailor hat with the broad brim, which it is no exaggeration to describe as two feet across, is the most popular shape. These sailor hats are seen with every imaginable style of trimming, a popular feature being the owl's head and long quills.

One of the pronounced favorites is the ring-dot net sailor trimmed with a large wired net bow. These are seen in black, white, brown and gray net. Some of them are trimmed with ribbon, flowers or feathers

hats, those having Paradise aigrettes are most in evidence.

Where there is little trimming on the hat the shape is apt to be more exaggerated in size, thus balancing any lack of trimming.

As a trimming for the sailors, wings are possibly more in evidence than anything else, though ribbons and flowers are much employed.

With regard to the Charlotte Corday hat, of which so much is heard at present, it is practically a new aspirant for honors. It is a great favorite at the present time in Paris, but has only been seen in this country for a comparatively short period, although it has been featured more



SAILOR HAT TRIMMED
WITH FANCY WINGS



HAT TO BE WORN ON SIDE OF
THE HEAD, DECORATED WITH
LARGE POPPIES



ROUND HAT OF WHITE STRAW
TRIMMED WITH BIG
ROSES



NOVEL HAT WITH HIGH CROWN TRIMMED WITH
HUGE FLOWERS

in contrasting colors. Others are self-trimmed with the lace bows.

Then there are big sailors of white linen, of rough and smooth Milan and of sewed ribbon braids. Many of these have the flat brim; others drop slightly back and front, and still others roll at the left side.

Not only are the brims wide, but the crowns are large. The millinery is wonderfully interesting, not only from the size of the hats, but the brilliancy of the coloring. Some very wonderful color schemes are worked out in the millinery. There is apparently no effort to match the hat with the dress. On the contrary, a brilliant contrast seems to be desired.

The high crown hat with the rolling side brim is another marked feature. In fact, this and the big sailor largely represent the most popular millinery shapes. Like the sailor, this rolling side brim with high sloping crown is trimmed in every imaginable way.

While there are hats that are very elaborate with flowers, there are also some very simple ones. Of these simply trimmed

or less at Palm Beach and other winter resorts. The type shown is not a regular Charlotte Corday, being somewhat larger and having a rather extreme mob crown, with frilled brim somewhat on the mushroom order. It is more suitable for midsummer use, and will be seen chiefly in lingerie form. Indeed, its introduction will probably give a considerable additional standing to the lingerie hat, which type has not, so far, been regarded with great favor. Such trimming as it requires will probably be in the form

of ribbons, and possibly a large rose or two.

All the very smartest chip hats have the brim turned up with chip of a contrasting shade. Black and colored chip hats have white chip under the brim. It is very effective when white chip hats are turned up with black chip, and this can be recommended to those whose skins are too faded or colorless to stand white as too close a neighbor.

It is strange how unbecoming white hats can be. A woman of certain age, who looks blooming in a white fichu or white collar, looks very haggard and jaded beneath a white hat brim.

Making the American Flag

By BRUNSON CLARK



TRIMMING SILK STARS BY HAND

DID you ever stop to think, when you saw "Old Glory" fluttering in the breeze, exactly how the emblem of this great country was made, or did you sort of imagine that perhaps it "just grew," like Topsy?

The flags used on all Government buildings, on the warships, in the army, etc., are all produced under Government supervision, and a great many of them are made in the various navy-yards scattered about our long coastline.

In the Brooklyn Navy-Yard is a factory of the sort, presided over by a very efficient "quarterwoman," or forewoman as we would say in civil parlance. It requires something more than a pair of

shears and a roll of bunting to cut for Uncle Sam. One must know all about flag-making, not only our own Stars and Stripes, but the emblems of other countries. One must also know just how to fold the bunting so several strips can be cut at a time, and this requires a level head. Miss Woods, the "quarterwoman," was so busy looking after her assistants, making patterns and attending to the thousand and one details incident to flag-making that she had no time for cutting until the Spanish-American war. Then she was obliged to be even more economical of her busy moments, and also to roll up her sleeves, figuratively speaking, and cut miles of bunting in order to keep pace with the tremendous output. She became such an adept at that time that she still attends to nearly all the cutting, and it is an interesting process to watch her manipulate the bright-colored bunting. First a roll is deftly spread on the long bench, then another is placed over it, and still others, until there are several. These are weighted at each end and a long chalkline extends from weight to weight at just the right intervals for the strips which are to be cut. With a little twang of the string a white mark is left on the bunting. The weights are then moved to the next interval—a distance which is measured by an accurate pair of eyes—and so on until the entire width of bunting is marked for cutting, leaving the selvages for the outside stripe of the flag. Then the shears are brought into requisition—a huge pair of Government shears, if you please—and the strips are cut so rapidly that it seems no time until Miss Woods is ready to work with the chalkline again.

It is twenty-eight years since Miss Woods entered the employ of the Equipment Department at the navy-yard. When she first became forewoman she had only six assistants. Today she has under her thirty-

two women and three men, who last year turned out 7,000 flags under her direction. Of these 1,580 were American, 500 were foreign ensigns and the rest were signal flags.

Miss Woods has made and handled more flags than any other woman in the world, and 90 per cent of all the work done at the Equipment Department is cut by her, as she is a past mistress in the art of cutting. Miss Woods also makes all the patterns that are used, and when it is remembered that the American flag output is only a drop in the bucket, one can readily understand what a task this is. It is still more surprising to know that Miss Woods has never taken any lessons in drawing, and it is an interesting process to watch her prepare to make a pattern.

First she takes "Flags of Maritime Nations," the "text-book" of her department, presented by Uncle Sam, and which she knows by heart. She then turns quickly to the page on which is printed in colors the flag she has been ordered to make. She already knows it well, but she must be accurate. She also has a small drawing furnished by the Bureau of Equipment, and this she is obliged to enlarge to correspond with the size of the flag she is about to make. To do this she takes a huge piece of manila paper, spreads it before her, and on this she draws her design. Afterward each star, stripe or emblem must be cut out separately, and the sectional pattern is then put away in a compact box until it is needed.

When the bunting emblems are cut out they are turned over to their respective workers, who do nothing but that particular thing three hundred and thirteen days in the year. There are eight hand-workers, who haste, embroider and do the fancy stitches required by our fastidious Uncle Sam and foreign despots. These women receive from \$1.52 (fourth-class work) to \$2.24 (first-class work) a day, for the pay in the navy is always by the multiple of eight. Many middle-aged women find employment in this department, and in eight years not one has been discharged for lack of work. Miss Woods herself has taught her assistants all they know of flag-making.

Last year 140,000 yards of bunting were used for the flags, as against 40,000 yards ten years ago, and it cost the United States Government to run the flag room alone last year over \$70,000. Of this amount \$50,000 was expended for materials and \$20,000 for labor.

The work is never monotonous, for there is something new to learn each day. For instance, just before the fleet started for the Pacific the signals were changed, and all the flags had to be altered accordingly. Then there are a great variety of



ARRANGING THE STARS ON THE UNION

signal flags—four hundred and eight in all—and forty-three foreign ones. The most intricate flag to make is, by long odds, that of San Salvador, because it is more concentrated; and the only flag on which the front is not the same as the back is the Paraguay, which has a lion on the front and a red five-pointed star on the back. There is more cutting on a No. 10 thirty-inch ensign than on a No. 1 ensign thirty-six feet long.

The origin of our flag is rather curious. As everybody knows, during the early part of the Revolutionary War almost every brigade had a different flag. General Israel Putnam, that fiery and stubborn old officer who fought so well, had his own standard. It had a ground of bright red, and bore on one side the motto of Connecticut and on the other the words, "An Appeal to Heaven." Then there was the famous "Pine-Tree Flag" used by the Massachusetts regiments. The troops from South Carolina had their flag, which was first employed by Colonel Moultrie at the taking of Fort Johnson. The ground was dark blue, with a crescent in the upper corner next a star. Washington also had his especial flag, which was the first standard of the united colonies. This banner had in its upper left-hand corner the Union Jack of Great Britain, but its field consisted of thirteen stripes, alternate red and white. This was designed by a committee appointed by the Colonial Congress. It was

first raised on January 2, 1776, and was the immediate predecessor of the "Stars and Stripes."

In June, 1776, General Washington, Robert Morris and Colonel Ross called on Mrs. Betsy Ross, an embroiderer and



STITCHING THE STRIPES TOGETHER

upholsterer living in Arch Street, Philadelphia, and engaged her to make a flag. She objected to a few details of the chosen design, and at her suggestion Washington sat down then and there in her back parlor and re-drew the whole thing in pencil, making the stars five-pointed, according to her recommendation, instead of six-pointed, as he had first drawn them. The stars on the flag were originally placed in a circle upon the blue ground.

The Blue Organdie---A Love Story

THE summer evening was merging into night; the sunset glowed and faded, yet the girl continued her sewing. The wheels of the machine, with their rhythmic click-a-ic, click-a-ic, kept time to the working of the little feet and made an accompaniment to her thoughts—thoughts of youth, which means love, life and hope.

The hours had sped and she had forgotten to be weary, for she loved her work, and there is no weariness in the work we love. Sometimes she broke into song—a song full of love and the essence of dreams, the heart's lyric music, keeping time with the cheerful stitching wheel. It was a woman's dress she made, an organdie muslin, blue, with trailing clusters of chrysanthemums upon its surface, and dainty, drooping frills.

As she sewed she thought how she would look when she put it on. Would he like it? At the probability of his not doing so the tender eyelids drooped and the sewing flagged. But she remembered he liked the color, because—because it matched her eyes, which he had once praised. Then she laughed softly to herself, and away spun the wheel, and with it her thoughts.

"Clorinde! Come; supper is ready!" It was her mother calling from the next room.

"I'm coming!" she sang back. "Only the last frill wants stitching." Her voice was light and buoyant with youth and gladness.

Her mother heard the renewed motion of the treadle and the whirring of the wheels, and she, too, laughed. But her laugh was not like Clorinde's. It was older, more meditative, as of one to whom such love was a song long sang.

But with Clorinde it was only the prelude. Yet the mother was content. Life promised its best gifts for her child, though she also realized the pain which must come sooner or later.

After a few minutes Clorinde came in to her. Her cheeks were flushed and her eyes bright and sparkling. She sat down at the table and slipped her hand into her mother's, as she used to do when a child. Without speaking, her mother divined why, and, bending toward her, kissed the beautiful hair. Then their eyes met, and each knew that the other's heart was full. In the pause that followed they began their meal.

"I shall be able to wear it tomorrow," said Clorinde softly.

The mother sighed. Youth was so extravagant of hope and so unconscious of despair.

The morrow dawned. The sun shone, the wind had sunk to sleep, and he came. Never before had Clorinde looked so beautiful to him, which admiration her woman's mind understood before he worded it.

"Would it be today?" she wondered.

He had come many times, and, though their eyes had long talked the language of love, it was unknown to their lips. They were sitting in the little drawing-room, with its old-fashioned sofa and deep China bowls full of roses, its quaint, low window opening on to a patch of garden just now at the zenith of summer glory. Sweet-peas straggled round the casement and, through its opening, into the room itself. Now and then a honey-laden bee made a mistake and came on its noisy pilgrimage into the room, lodged for a moment among the roses and then winged its foraging way out again. The evening air was heavy with the scent of flowers, and to both man and girl the hour big with destiny.

"He is rich," she thought. "Perhaps he will go away, and I shall never see him again."

Then suddenly, while she thought, she caught sight of her face and shoulders in a mirror opposite, and smiled. It was such a pretty frock, her heart refused to fear.

"And you made it?" he asked, as if reading her thoughts.

"Yes," naively; "don't you think I am clever?"

"Clever—and beautiful," he said, softly.

Almost against his will it seemed the words came. She wished it had not been so—that they had been more like the words of lovers she had read about. Was he loathe to tell his love? Was love, after all, something to be weighed and considered, waiting on expediency? She had thought of it as something to be given ungrudgingly, without deliberation, as the sun gives warmth and the clouds rain.

She rose and went over to the window. With one hand resting on the woodwork, she stood looking out upon the scene beyond, away over the boundary hedge, past the intervening fields, to the garnished halls of sunset, visualizing, it seemed, the years and all they were to bring to her.

As she stood thus she was fairer to him than the fairest flower at her feet. For a moment or two he waited, and then went over and stood by her side.

(Continued on page 878)

The Gift of Abner Grice

By ROBERT BARR

(Concluded from last month)



THEY found Abner fully dressed, but sound asleep on the bed where he had flung himself after his night's work. The morning had crept on him unawares, and he started up and threw himself into a dazed attitude of defense

as they came through the door and gazed at him.

"Ah, aunties both!" he muttered sheepishly, when he saw who it was. "I thought it was the police. I've overslept myself; I expected to be ten miles away by this time."

"Oh, Abner, Abner," cried Aunt Mehitable in anguish. "How could you do such a thing?"

"Well," said Grice, dubiously, "it wasn't very easy without the right sort of tools, but I got there just the same; and I could have made a rich haul, but I thought you wouldn't like it."

"How could you think, then, that we would like your taking the silver?"

"Tain't real silver, and the Squire's rich anyhow. I knew you wouldn't like it, just at first, but then I thought you wouldn't know what to do with the stuff, and so after a while you'd get kind of used to it, and then maybe the Squire 'ud die, or something like that, and then everything would be all right—don't you see? But I suppose I may as well give myself up, now that I didn't get away, if you won't hide the swag."

"No, you mustn't give yourself up. It is all our fault and not yours, for we not only coveted contrary to the commandment, but we put temptation in the way of a fellow-creature, and, as you didn't take anything for yourself, you mustn't give yourself up. We are going now to the Squire, and I am sure nothing will be done to you. You stay here until we come back—if they let us come back, which we don't deserve. But I think the Squire will be easy on us for old times' sake."

"Ladies," cried the burglar fervently, "I ain't fit to be on this earth along with you. I'll do whatever you tell me to do, and stay right here till the police come. It won't be any good begging the Squire, for he'll jug me sure, and everybody'll say he is dead right; but I'll stay where I am till you tell me to go."

The Squire, a hale and stout gentleman of sixty or thereabouts, received them in his library. He was visibly perturbed, but brightened as they entered and greeted them with much cordiality.

"Ah, neighbors!" he cried, "going about doing good with full baskets, I'll warrant. I think I'll become ill some day just to get you to bring nice things to me; indeed, I'm nearly worried into an illness this very day. I've got news that will startle you. I've been robbed—house broken into, burglarized! Such a thing never happened in this village before, which comes of soft-hearted fools encouraging tramps all about the country. Robbed! You wouldn't believe that, now, would you?"

Oh, yes, Mr. Redfern, we believe it; we did it."

"Did what?"

"We broke into your house and stole your silver, and we are very sorry; indeed, indeed we are," and Aunt Mehitable, her voice quavering, groped blindly round with her handkerchief under her veil to wipe away the tears which she could not suppress. Aunt Euphemia, hanging down her head, cried silently in sympathy with her fellow criminal, making no effort to restrain her grief, for she knew such effort would be useless.

"What!" shouted the Squire in bewildered amazement, first thinking that the ladies had suddenly gone insane, and then doubting that he had heard aright.

"We saw the silver last evening, and hankered after it," continued Aunt Mehitable. "We came at midnight and took it, but we repented this morning; bitterly repented—bitterly, bitterly—and here it is, Mr. Redfern. Confession and restitution is all we—"

Aunt Mehitable here broke down completely, unable to speak further. Then the two aunties uncovered, each her own basket, and displayed before the astonished eyes of the Squire his missing silver plate.

"Oh, Auntie, Auntie," he stammered at last, "how little you know this wicked world. Why, the police say that it was the work of one of the most expert burglars in the country."

"He was always handy with tools," sighed Aunt Euphemia, forgetting herself. Her sister darted a look of reproach at her, then tremulously to the Squire she said:

"It is a very serious matter, Mr. Redfern; I wish you wouldn't laugh."

"How can I help it, Auntie? Where did you go after you broke into the kitchen, and how did you open the china-closet door, for it was locked this morning and did not show a scratch? And then, how did you get into the wine cellar? And how could you, whom I have always thought a temperance woman, never tasting anything stronger than tea, select the very best bottle I had in my bins, break the neck off with a neatness I never saw equaled and drink it all? And how you and Miss Euphemia must have staggered as you went across the lawn, not under the weight of the silver, but under the weight of that most potent bottle of wine!"

Here the Squire collapsed into his armchair and shook with uncontrolled merriment at the picture he had drawn, while the two women looked at each other with dismay, evidently fearing they had, in some unexplainable way, bungled the confession.

When the Squire had partially recovered his composure he said: "Whom are you shielding, Auntie, and how did you come to know of this burglary? What scoundrel has crept his way into your tender and unsophisticated sympathies? You think you are going to reform him, of course, and that people have been hard on him, and all that sort of thing; but nothing will reform such a person except the jail. Where is he hiding?"

After a few minutes the Squire was in possession of the whole story—from the time the tramp first appeared famished at the veranda until the last hour when they left him repentant and deeply despondent sitting on his bed in the outhouse—Aunt Mehitable relating, and Aunt Euphemia eagerly interjecting little remarks which told in the culprit's favor as the narrative continued. The Squire shook his head.

"I don't much believe in the reformation of such characters. It was not contrition that you noticed in him this morning, but the effects of drink. The fellow didn't oversleep himself, tired after an industrious night's work, as you imagine; he threw himself down in a drunken stupor, for a bottle of that wine is enough to intoxicate an elephant. As for his alleged desire to become a plumber—well, from burglary to plumbing isn't a mighty advance toward honesty; still, it is perhaps a step in the right direction. I'll do my best. I'll enter into the noble band of fictionists—for your sake, mind, not for his—and will tell the police the silver had been mislaid and has been found again. That will sound fishy enough, but I will send them a nice check for what has been done, and so, perhaps, nothing will be said. Now, I don't believe we shall find the fellow when we go to the outhouse; he'll have made himself very scarce in spite of his promise. Still, I'll go over with you and see. Meanwhile, this will be a secret between us three."

"You won't be harsh with him, will you, Mr. Redfern?"

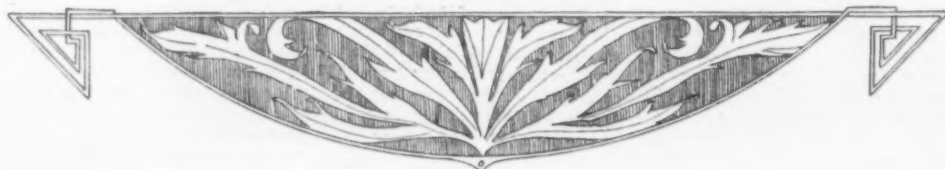
"I'll be mild as new milk—if he's there, which I doubt."

The two ladies, with their empty baskets, returned to the cottage and entered in fear and trembling, while the Squire, a stout stick in his hand, strode to the outhouse. To his surprise, he found Abner Grice still there, sitting on the bed, with his head in his hands (aching, no doubt, thought the Squire).

"Well, you scoundrel, you arrant knave, slinking here under the protection of two innocent, confiding women, when you ought to be wearing striped clothes in prison! What have you to say for yourself, you rascal?"

"Go on, go on," growled Abner, without looking up. "That's

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What a French Wedding is Like

By ARLINE DUPONT



A KISS ON THE SLY

A WEDDING in France is a very serious affair and more of an ordeal than the American bride and groom have to go through, for the happy couple must be married twice. First there is the civil ceremony, performed by the Mayor at the city hall, and then there is the religious ceremony in the church.

It was a typical bourgeois wedding the writer went to. Our *char-a-banc*, a sort of two-horse brake, loaded with the wedding party, dashed noisily over the cobblestones from the bride's house to the *mairie*. There was need for haste, for, like all wed-

ding parties, we were late. But there were others even more tardy, for thirty couples were to be united that morning, and seventeen of them had not arrived when our party reached the *mairie*. Our turn came after about a quarter of an hour's waiting, and in response to the names of the bridegroom and bride, called by an attendant, we all filed into the Mayor's office and sat down on long benches placed against the wall. There was a couple before us and a couple behind, and as one party departed, so we moved up and another filled the vacancy.

The wedding was delightfully short as a ceremony, and with such a batch to marry it needed to be. There was much signing of registers by the newly-wedded pair and their witnesses, and the bride received her marriage certificate in the form of a brown-covered book. Everybody dropped coppers in the large money-box on the desk—contributions for the poor.

Then we moved on, out, and downstairs into the open air and into the gaze of a curious crowd who surrounded the door of the *mairie*. As quickly as we could, we got into the carriage waiting for us and drove rapidly to the church. In the little open chapel, off the center aisle of the old church, the couple were wedded in the sight of God. Rings were exchanged, and then in the vestry more books were signed, a collection made for the church and we emerged into the sunlight again. It was a laughing, jolly party that scrambled into the *char-a-banc*.

The horses' heads were not turned for the bride's home, for the wedding feast is held in a restaurant. No bride—not even the poorest—would think she had been properly married unless there was a wedding feast, with music, song and dance. Even though she can only afford a walking wedding, she will have the wedding party at a neighboring café in town, and, given this, she will be happy, though the dinner costs no more than two francs (forty cents) per person, wine included, and each guest pays for his or her own meal!

The promenade is an essential part of all weddings. A walking wedding will visit some local museum or the Louvre or go for a street-car ride. One such party decided in favor of a journey on the new underground railway opened some time since. All went well till it came to alighting at the station de-

cided upon. There everyone got out but the bride, whose dress had somehow caught in the car door. She was carried on to the next station, while the guests, headed by the distracted husband, sprinted along the boulevard above to the said station. When they arrived they found that the bride had just caught a train back; so back they rushed again. They found the bride safe and sound in the center of an amused crowd, from which they were glad to escape in cabs.

We were very thirsty and hungry when we reached the restaurant at Neuilly. But before any of the party dined, bride and bridegroom each ate soup together at a side table. That is one of the customs.

Then came the bridal dinner. It was a lengthy menu, opening with *hors d'oeuvre* and closing with ice cream, with soup, fish, entrées, etc., between, washed down with various red and white wines, including, of course, champagne. Meanwhile the coachman had been dining elsewhere, and was now all ready to take us to drive. The Zoological Gardens had been decided upon, and through the Bois de Boulogne there never sped a merrier, a more good-tempered party, waving bunches of tissue paper of many colors on the end of cardboard batons.

Then we promenaded in the Zoo, leaving the brake outside. We teased the tigers and tantalized the monkeys, treated the tall bridegroom to a ride on a small pony, while the bride looked down on her husband from between the humps of a stately dromedary.

The evening was reserved to dancing. Everywhere the sound of music was in the air. It filled the room from our own piano, and filtered down from the stories above, where more weddings were being danced; it floated in from three cafés across the street, where the gentlemen were dancing in their shirt-sleeves and the ladies had found their trailing dresses inconvenient to the thorough enjoyment of the merry hop.

So everybody danced until they could dance no more from sheer fatigue, then we adjourned for supper. In the course of the meal came the usual auction. From somewhere the best man had secured a tri-colored garter of the national colors of France. While the bride looked demure, he cut it into bits with a pair of borrowed scissors. Each morsel realized something, from a franc to five, and the resultant total became the property of the bride to buy a present with. It was one o'clock. Into the *char-a-banc* once more. A striking of matches, a lighting of candles, a display of numerous colored Chinese lanterns waving to and fro in the darkness, inside and over the sides of our wagon. A crack of the whip, a jingling of bells as the horses moved forward, a burst of song, and we were homeward bound, after a thoroughly happy day.

The thrifty French bourgeois frequently waives the honeymoon, which is considered as necessary in the upper walks of French life as it is in America.

About a fortnight after the wedding, *lettres de faire part* are sent out by the relatives. These "letters" are ponderous documents—a huge envelope, and a big, closely-written (printed copper-plate) sheet. They announce the wedding to all and sundry. The *lettre de faire part* is curious, whether issued for a wedding or a death, as it shows the close self-adhesion of "the family" in

(Continued on page 875)



THE BRIDAL PARTY LEAVING THE CHURCH. THE BRIDE AND BRIDEGROOM ARE SEEN IN THE FOREGROUND.



THE CHAR-A-BANC IN THE BOIS DE BOULOGNE, ENROUTE TO THE ZOOLOGICAL GARDENS



Improving the Gloves and

By BETTY

"WHAT? Are you going to get your gloves there? My dear, don't. I bought mine there only last week, and now look at them. I might have been wearing them for weeks."

She was quite right. Her gloves had lost all trace of shape or cut, were burst in more than one place and, altogether, had worn very badly indeed. But there were signs enough about them to tell me that the fault was hers, and not that of their maker.

It is a melancholy fact that there is no department of dress in which most women are so careless as in that of the garbing of their hands. Yet, I think that no one will deny that few if any of the minor details of costume approach one's gloves in power to give that impression of smart finish which is essential to the woman who would be thought well dressed. We do not seem to realize that, in a sense, as much care is required in putting on one's gloves as one's hat, if a satisfactory result is to be obtained. We forget also that if our gloves are put on carefully when first we wear them, their life in a presentable state is lengthened very considerably—a most important consideration, now that their cost is so greatly enhanced.

The old adage regarding the first step applies to gloves with pitiless rigor, and unless certain essential principles are observed at their first fitting on, their life will be short and they will inevitably miss their purpose—namely, to serve as a pretty finish and ornament to one's whole attire. In the first place, when buying gloves remember that though a certain size may fit you perfectly in one make, it will not necessarily do so in all makes. Size in gloves is fairly well standardized, but hands are not, and in consequence little variations in cut may make a great deal of difference. For this reason, the girl who aspires to be well gloved will be wise if she is faithful to one make, once she has discovered that it suits her. In arriving at this decision, pay special attention to the size of the thumb and length of the fingers, the former of which is often a great trial. If the fingers are too short, the whole hand will be cramped and the top button will lie too far up the palm, and so be usually unfastened throughout the life of the glove, a thing in its way as slovenly as an unsecured shoe-lace or strap. But over-long fingers are far worse. Anything more uncomfortable or better qualified to produce an impression of unutterable dowdiness could hardly be imagined.

Having bought your gloves, fit them on for the first time when you have leisure to do so properly, or you will certainly think the same of them in a week's time as did my friend. First, stretch them carefully and then work in the four fingers—*never* the whole hand at once—pushing the glove down on each by a gentle pressure at the front and back, being careful to avoid any twisting of fingers or crookedness of seams. Do not be rough with them, and never force them down by pressing between the

Appearance Gloved Hands

MODISH

fingers. If there should be any weak material in the gloves, it is to be found there. When the fingers are well home and the kid lies smoothly on them, slip the thumb in, turning up the wrist in the case of a short glove, and work it into its place in the same way, taking care that the long inside seam is not visible from the back of the thumb. But if it can be persuaded to go there, the short end may pass over the top of the thumb on to the nail, as its presence there makes the thumb look more slender.

While coaxing the thumb into its place smooth out all folds and creases on the hand, working the kid toward the wrist by gentle pressure, *not* by vigorous pulling from the end, and give particular attention to the seam that runs along the outside of the hand, which always requires special care. This will bring the glove well on to the hand, in the position for which its maker designed it, and will enable it to be fastened without strain on the buttons.

When first securing a new glove, it is best to begin with the second button and to work the glove on to the hand a little more when it is fastened, before coaxing the top button into place. When all the buttons are safely done up, after you have admired the fit and result generally, unbutton your glove and take it off by pulling it over the hand from the wrist, as if peeling it off, and put on the other by the same method. Do not forget also that glove buttons are seldom sewn on very strongly. Therefore, if you wish the tale of them to remain complete, sew them on securely before wearing. This advice sounds superfluous, but observation has shown that it is sorely needed.

All these directions may seem to entail a great deal of time and trouble, but if you have been careful in your selection, the process will not take long and the result of it will be a smartly clad pair of hands and so a neatly finished off *tout ensemble*. To turn to a more sordid consideration, another result will be a material reduction of your glove bill, for by this little exercise of patience and care you will be able to make one pair last as long as two would do under less favorable conditions.

In conclusion, I must draw attention to a thing I have often noticed. One seldom or never sees a girl who is *bien gantée* who is not generally well turned out otherwise, however simple her attire may be. There seems to be a sort of magic in the unobtrusive glove which urges its wearer to work her whole self up to the standard set by her hand. This may suggest the old saying of the tail wagging the dog, but there is some truth in it. There is a story told of a woman in the old days, before the universal reign of the light glove began, who bought a pair of lavender kids and found that she had to buy a new dress, and then a new hat and shoes and stockings to go with them and make the general effect good.

The Faithful Sentry

"I sleep, but my heart waketh."—Song of Solomon.

BY HERBERT HODDER

THERE is a heart which never sleeps;
It is the heart of love.
Though slumber o'er the body creeps,
This faithful sentry vigil keeps,
All drowsiness above.

The mother true indeed must close
And rest her weary eye;
But while tired nature seeks repose,
The wakeful heart no languor knows,
And hears her baby cry.

Though weak the flesh, the spirit wills,
And wills while it hath breath,
Infallibly its office fills,
Keeping the loved one from all ills;
And doth it sleep in death?

No; even then the eye of faith,
Which views the world unseen,
Beholds the watchful, guardian wraith
Preserve its treasured ward from scathe,
True as it e'er hath been.



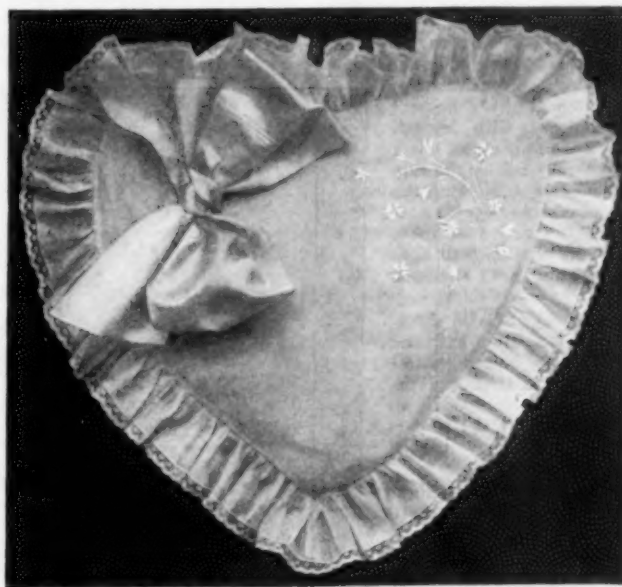
ONE-PIECE SHIRRED CAP FOR A BABY.
INCLUDED IN PATTERN NO. 2220

this page, and the entire set on page 861. Perhaps the most important item in this collection is the pretty one-piece cap shown at the top of the page. Our model is made of fine white lawn and trimmed with dainty Valenciennes edging, and has pink ribbon bows and pink ribbons tied under the chin. It will require half a yard of any width material, two and a half yards of lace for edging, and four and a half yards of ribbon to make the bows used on each side, on the back and for the ribbon ties.

THE BOOTEE FOR THE NEW BABY.—In this age, when so many comforts are made for the wee ones, the footgear for the very small baby has now reached the point of perfection, and there are certain soft slippers which should find their way into every household. Not long ago a Southern woman, the mother of a pair of beautiful twins, resolved to invent a method all her own by which her girl and her boy could be comfortably shod. To insure a covering suitable for the tiny feet, and yet fill a need for all seasons, except in the warmest of weather, she purchased a quarter of a yard of fleece-lined piqué. This quantity of material comfortably made two pairs of bootees. In the making, all edges are bound with bias lawn seam binding, the slipper whipped together in the back and then whipped together again to the soles. The strap which keeps the slipper in place is also bound, and when finished is securely fastened to the back of the shoe, the ends closed by means of a small pearl button and buttonhole. Around the top of the shoe and on both edges of the strap is a dainty trimming of Valenciennes lace about three-eighths of an inch in width. The design selected for this lace is of fine quality and of a suitable pattern generally chosen for all such objects. As an extra ornamentation there is a small lace bow on the toe of the shoe.

These same bootees can be made of Belgian linen, either in a pure-white tint or one of a cream unbleached tone. And if something dainty is wanted, the toe portions are embroidered in some effective design. These baby shoes can be made in different sizes, the pattern enlarged or lessened to suit the feet of the wearer. Every baby should have three pairs at least, which being washable, they can always be on hand when needed. You will require to make these bootees, one-quarter of a yard of piqué or linen, three yards of lace and a button to fasten each strap.

The pillow shown in our illustration at the foot of the page has a cover of fine white hand-embroidered lawn slipped on over a heart-shaped pillow covered with pink satin. It is the very daintiest head rest imaginable for an infant. To make this pillowcase you will need seven-eighths of a yard of lawn, one yard of ribbon for the bow and five buttons to fasten the case together.



PILLOW FOR BABY'S CARRIAGE. INCLUDED IN PATTERN NO. 2220

Just for Baby

BEFORE leaving the great subject of baby and his needs, let me give you just one word of warning regarding toys for the little ones. As for the toys used to amuse babies, many that have made their appearance in the past few years are noisy and should not be bought. I am not including the little woolly lambs that b-a-a that we all were brought up with, but I prohibit those that make loud sounds, and I do not believe in elaborate playthings for children. For babies, the simpler and quieter the better. The soft, many-colored worsted balls in which are little bells are good, and a rattle. I like a rattle to have a smooth ivory or pearl handle that will do no harm when it is put into the mouth, as will certainly happen. There is, however,

nothing yet invented for an infant's pleasure that equals its own toes. There is a fascination about trying to catch and hold these ten points which is like nothing else.

For exercise and play, put with him on the bed his ball and rattle and let him learn to amuse himself. He will speedily do it.

Quite as important, to my mind, as quiet for the baby is a shading of light, for that which is too strong is exciting to the nerves as well as trying to the eyes. I cannot imagine that the youngest mother need be told not to have a light, however low, shine directly in an infant's eyes at night. It is incidentally quite as necessary that there should not be too strong daylight in the room. Sun there must be, but the window shades should be partly pulled down so that, though the sun comes in, the glare is tempered.

If there is one thing I would say most emphatically, it is do not let a baby see many people. It is not only exciting, but sometimes frightens the child, and showing an infant to strangers is a thing of which you should be chary. It is a great temptation, I know, because, of course, it is the sweetest baby in the world and you want others to see it; but all the same I say don't. This is not a rule without exceptions, but when baby is brought down to see visitors do not let them hold him, kiss him or speak in any but a low voice.

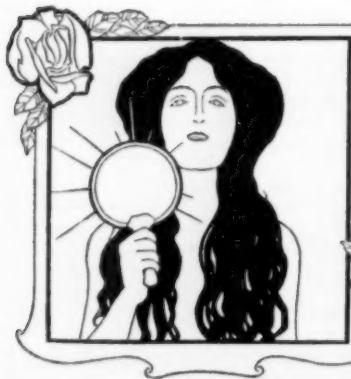
I am strongly opposed to strangers holding a small child. An infant is keenly susceptible to touch, and only those whom the little one knows will hold him precisely as he is in the habit of being held. The grasp of an unknown person, however safe it may be, is apt to frighten a child, or at least make it nervous.



A PLAIN BOOTEE



BOOTEE OF FANCY PIQUE TRIMMED WITH LACE



Taking Care of the Hair

The Dry Shampoo

THE dry shampoo is the very latest fad of the society woman whose hair always presents a well-groomed appearance.

The idea comes originally from Sweden, where the women are noted for their luxuriant tresses. The transformation of a heavy, oil-laden head of hair into a soft, fluffy coiffure by the aid of a box of powder and a stiff, flexible brush is comparatively new in this country, though so old a method of the Swedish scalp specialists that its origin was lost centuries ago.

That powder will take the place of water seems a rather startling statement; but that there are many women whose heads have not been washed for ten or fifteen years is still more startling. Still, when the result is a fine, healthy scalp, covered with a mass of soft, flexible, fluffy tresses, it makes one realize that after all there may be means of cleansing the hair other than the traditional one of soap and water handed down to us by our grandmothers.

The Swedish people, who are world-famed for their cleanliness, rarely, if ever, allow water to come in contact with their hair, yet nowhere are finer, healthier or more beautifully colored heads of hair seen than on the heads of Swedish women.

And the secret of it is this:

They aid rather than hinder Nature; they never remove the natural oil from the roots of the hair, which was intended by Nature to give strength, vigor, color and food to the hair; they have their scalp properly massaged, so as to bring about a perfect circulation, which allows the blood to feed the roots; they treat the hair and the scalp separately; they feed the roots with a good natural oil and tonic and cleanse the hair with a fine, absorbent powder, which they brush through and through until it removes every particle of dust, dirt and oil and leaves the hair beautifully clean and vigorous. Soap and water will unquestionably clean the hair, but not the scalp, for unfortunately, at the same time it injures it by removing the natural oil upon which its color, vigor and very life depend. In addition to this the alkali, which is in all soaps, has a tendency to tighten the scalp and thereby render the tiny oil cells unable to perform their duty of nourishing the roots of the hair. No sooner has the scalp become normal again after a water shampoo, and in condition to throw out the required amount of oil necessary to keep the hair healthy, than the time for the next shampoo has returned.

Almost every woman dreads the miseries of a shampoo and begrudges the time it takes; but when hair and scalp cleansing is reduced to a twenty or twenty-five minute brushing, massaging and manipulating, and the result is a clean, comfortable and rested scalp, with no wet tresses and no danger of catching cold, the terrors of a shampoo have fled—it becomes a luxury to look forward to.

The dry shampoo is very easily applied. The hair is first combed carefully and thoroughly brushed, until every bit of dust and dirt is loosened from the scalp. The hair is then parted with an ordinary comb and the powder generously applied to the hair, not to the scalp, with a medium-sized powder puff. Small strands of the

hair are then taken separately and vigorously brushed, until every particle of the dirt loosened by the comb is swept out and carried away by the powder. The brushing is done with a hair-brush with natural bristles that are long enough to be flexible and have enough elasticity neither to break the hair nor injure the scalp. The bristles are about an inch and a quarter or an inch and a half long. The brushes with short, half-inch bristles are always avoided, as they scratch the scalp and injure the hair.

In cases where the hair is very oily, the powder is dusted in and allowed to remain for a few moments and then brushed out. Very oily heads often need a second application. Any good toilet powder can be used, but the best effects are obtained with a powder that comes for this especial purpose.

The latest fancy of the New York society woman is to have perfumed hair. Ages ago the locks of women were praised for their scented qualities, but in these practical days, when the hair is often washed with soap and water and dried with the steamer, and nothing more done to it, the result is that the head always smells like a steam laundry; whereas, on the contrary, the tresses should be perfumed.

But, of course, the whole thing should be done in good taste. Few know how to perfume the hair well. The flower perfumes are best, for somehow they are rarely too heavy, though there are Spanish scents that are perfection for this purpose.

"I'm over here now, giving lessons to American woman on how to scent their locks. The secret is in doing it constantly and in small but regular quantities," said a famous French hairdresser to the writer the other day.

"The trouble with the American woman is that she does the work too thoroughly. She will scent her hair one day until it is heavy with odors. Then she will let it go for two weeks without a drop of scent. The result is that she is either over-scented or not scented at all. She does not do it in a stick-to-it way.

"I have a patient who pays me a little fortune to drop in every morning and see that her hair is right for the day. She dresses it twice during the twenty-four hours. The first time is at nine o'clock, when her hair is dressed for the drive, the luncheon and the afternoon. The second hairdressing is at six o'clock, when she is coiffured for the evening. There is a wide difference in the two styles of hairdressing. This woman,



FLUFFY-LOOKING HAIR CAUSED BY A DRY SHAMPOO



PUTTING THE POWDER ON THE HAIR

who is out in the air a great deal, wears a little scented cap at night. This is positively necessary, for she automobiles and her hair flies in the wind so that it is impossible to keep it fragrant.

"So I have had made for her a pink silk cap which holds the fragrance well, and in this cap there is a sublining of rose sachet powder. This is put on at night in such a way that it covers all the hair. At the back there is a little cape which falls over any stray locks that hang down the back.

"Girls who sleep with hair tied with a ribbon bow can have the bow padded and scented. There is a fad for the scented hair bow in one of the girls' schools in town, and I was called to superintend the making of these bows. I had them filled with varying scents.

"For the brunette hair I selected the rose scents, and for blonde hair I chose violet, which seems to cling to blonde hair better. It was really a great feat to make all of these bows and to arrange them so that they would fit the top of the head and scent the hair well.

"Women who like to have the hair soft and scented, and who do not want to sleep in the nightcap, can have a Dutch day-cap, which is made of China silk and lined with sachet. I made one of these in the lightest of violet silk scented with heliotrope powder. In all cases the scent must match the silk. Do I make myself plain? Rose scents should be put in pink silk and violet scents in violet or

heliotrope silk, and so through the category of scents. Don't put a pink scent in a green bag.

"Great care should be taken in dressing the hair on the forehead. The pen of the artist now draws the forehead with fascinating irregularity, and in real life the pretty woman is dressing her hair so that her forehead is high on one side and low on the other.

"The woman whose hair grows badly upon her forehead can rejoice, for the new style in foreheads makes it possible for her to be as pretty as her sister whose hair grows regularly. In Paris, where the women show their foreheads, everything is done to make the brow smooth. The French woman feels that as soon as her forehead gets wrinkled she is lost from beauty's standpoint. So she begins when little more than a girl to keep her forehead nice.

"The French woman will tell you that foods have a great effect upon the brow. Milk fattens the forehead. The French woman takes drinks that do not make fat, and she eats foods that are little fattening. Her main struggle with the forehead lies in the massage pot. She works night and day with oils and creams and lotions to keep her brow from getting that first wrinkle that is sometimes the



POWDER SHOULD BE THOROUGHLY BRUSHED OUT OF THE HAIR

beginning of many. In Paris the women steam the forehead at night, wringing out hot pack after hot pack. These packs are steeped in hot water, then lifted out and allowed to drip.

A Romantic History of Dress

THERE is material for observation, research and deduction even in a derby hat and cutaway coat. Before you have studied the subject you feel that the above phrase is something of an exaggeration; but how easily the truth of this dictum can be proved. "Material for observation, research and deduction" can be found even in such varying trifles as muff-chains, stockings and rings, and the vestiges of every essential article of women's and men's attire can be traced from the earliest known date of the existence of clothes.

The vestige of the Middle Ages in modern stockings is very often present, and takes the form of the ornament which we know as a "clock." The name signifies a gusset; and in modern socks and so on, which are woven or knitted all in one piece, no such arrangement is found. Stockings, however, like those at first worn by Queen Elizabeth and used at least by American settlers until the year 1675, were made up from pieces of cloth. In these there would be seams down the sides, and it is possible there may have been a gusset. In any case, it is evident that the intention of the clock was to hide the side seams.

Of recent years, where ladies have most sensibly adopted short skirts, the clock has developed into a series of embroidered patterns which cover the front of the foot and ankle.

This ornamentation has been carried still further, though it is not produced in the same way. The patterns, instead of being embroidered, are the result of perforations, or, in more technical language, "openwork," and the background which shows up the design is no longer the material of the stockings, but the skin of their fair wearers.

"In many cases the stockings are dark in color, and the effect of tattooing is produced without the preliminary pain and inconvenience. We have here an instance of the way in which the specially human instinct of decorating the body persists, and at the same time a development of the fashion for displaying, in the daytime under a thin veil of gauze or lace, the necks and arms which, since the time of our grandmothers, have only been allowed to appear uncovered in the evening.

The Greeks and Romans, says a book on this subject, used betrothal rings as pledges, but not wedding rings. There is a good deal of interesting symbolism in connection with rings, and it is said that the third finger of the left hand was chosen

because in olden times it was thought that a vein came to that finger direct from the heart. The practical point is that the finger in question is not very much used, and on it the rings would not be so liable to be worn out as on some of the others.

Much of the present-day wedding ceremony is derived from the quaint marriage customs of olden times. It is customary for the bridesmaids to be dressed alike, and they often wear some ornament which has been presented to them by the bridegroom. It may be that this is a survival, like many other wedding customs, of the old marriage by capture, for in some countries the girl friends of the bride will not allow her to be approached by the bridegroom until he has given them presents, or, in reality, bribed them. Now, like tipping, it is merely a custom and must be followed; but originally, no doubt, the bridegroom and his accomplice, the best man, might have found that what they could not do by force they might encompass by bribery.

A muff-chain is a thing which is very often seen at the present day, and this simple arrangement, coupled with the way in which it is worn, may lead us along a very interesting line of research, which we may follow for a short time. If we look once again at the muff, we shall see that it is supported by a chain which goes round the back of the neck, allowing the muff to rest against the front of the body. This is a primitive method of carrying a burden. Pedlars of old made use of it and it is still adopted by the hawker, because, if necessary, the hands can remain free; while a modification of the same principle is seen when the strap takes the form of a baldric and passes over one shoulder and under the arm. In this way travelers carry their bags and the sportsman carries his field glasses.

The two buttons on the back of men's coats were originally put there to support the sword-belt, at a time when skill with the sword or rapier was a very necessary part of every man's education, and they have continued to the present time, when they are of no possible use, but only form a decoration that unites us with the "swash-buckling" days of old. Another legend in regard to these buttons is that in former times the hunting squires of England used them to button up the tails of their coats, so that they would not flap in the wind when riding,

Where Coffee Comes From

By BRUNSON CLARK

AS you take your fragrant cup of coffee every morning for breakfast, do you ever wonder where the berry comes from and how it is prepared for market?

Now, the greater part of the coffee used in this country comes from South and Central America, the West Indies, Mexico, Philippine Islands, and the best brands from Arabia, Java, Sumatra and the other islands of the Dutch East Indies.

For a good many years the term Mocha has been applied to all coffee grown in Arabia in all its widely separated districts, and very little of it is shipped direct from Mocha itself.

The common coffee shrub or tree is an evergreen plant with oblong, smooth, shining leaves measuring about six inches in length. Its flowers are produced in dense clusters in

the axils of the leaves, and are pure white in color, with a rich, fragrant odor. The coffee shrub in blossom has a lovely appearance, but the bloom is very fleeting. The fruit is a fleshy berry which looks like a small cherry, and as it ripens it assumes a dark-red color. Each berry contains two seeds enclosed in a thin parchment-like substance and embedded in yellowish pulp. It is these seeds which constitute the raw coffee of commerce. When ready for picking, they are of a bluish or greenish color, soft and semi-transparent, but tough of texture.

Coffee is always grown on the hillside, and it flourishes best at an elevation of from one thousand to four thousand feet above sea level. On the great coffee estates the seeds of the coffee are first sown in a nursery or greenhouse, and when the



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THE COFFEE TREE LOADED WITH RIPE BERRIES

young plants are a few inches high they are put into the open ground at a distance of from six to eight feet apart. The operation of planting the coffee is very laborious indeed, and great attention must be paid to drainage, weeding and cleaning the plantation, and in pruning or "handling" the plants.

For convenience in picking the crop, the trees are never allowed to exceed a height of from four to six feet, but if allowed to grow as nature willed they would reach eighteen or twenty feet

in height. The coffee tree begins bearing in its second year, and by the third year should, if all goes well with it, yield a fairly remunerative crop. The berries are ready for picking when they have assumed a dark-red color and the skin shrivels up.

Just as soon as the berries are gathered they are taken to the mill to be pulped, as it is called. On some

of the hill estates the gathered berries are carried by a water-run, through galvanized pipes, directly to the mill. The operation of pulping, or removing the pulp from the seeds, is performed in an apparatus that has two roughened cylinders that move in opposite directions. Between these the berries are carried forward with a flow of water, and the seeds are loosened from the pulp of the berry, but left covered with their parchment skin. In this condition they are spread out to dry, and as soon as all the moisture has been thoroughly dried out of them they are freed from the husk or parchment by passing them between heavy wooden rollers.

The shelled coffee beans are then sorted into different sizes by passing them



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COFFEE PICKERS AT WORK

down a tube perforated throughout its entire length with holes of regularly increasing diameter. The various sizes are next picked over by hand to free them from defective or badly formed beans, and the coffee is then ready to export.

It is said that coffee trees planted in high elevations, in light soil, yield rather small berries, but that the seeds produce a very rich and aromatic coffee, while in low, flat, moist climates a much more abundant yield of the large-sized berry is obtained. And it has been found rather more profitable to grow this coarser kind of coffee, as its greater abundance more than makes up for the smaller price obtained for the beans, and therefore in coffee-raising quality is too often sacrificed to quantity.

In this country there has of late years grown up a custom of substituting other coffees for the real Mocha and Java. It is claimed that over six hundred million pounds of Mocha and Java are sold in this country every year, while only ten million pounds of the genuine are imported. These figures speak for themselves. The cheaper brands of coffee sold under this name never saw either the island of Java nor any of the Dutch East Indies, but come from Brazil and other South American countries. In a recent article by William Ukers, the editor of

the "Tea and Coffee Trade Journal," published in "Good Housekeeping," he says: "The question might be asked as to what is the best coffee for the housewife to buy. This brings up the question, 'What constitutes coffee goodness?' In a trade sense,

good coffee is judged (1) by the appearance of the bean, washed coffees commanding a higher price than unwashed coffees; (2) by the size and uniformity of the bean (the larger and more uniform, the more costly); and (3) by cup quality (a coffee smooth, full-bodied and rich in aroma being the most desirable). Age is a benefit to any coffee, and eliminates harshness. This explains why Java coffee has so long reigned supreme. It is the custom in Java and Sumatra to hold the coffee for several months before the sales take place. After being sold it is shipped in slow-going sailing vessels to this country, and the general sweating and mellowing process which it undergoes enroute greatly enhances its value. Java coffee, therefore, contains the most-desired quali-



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DRYING COFFEE IN COSTA RICA

ties in a marked degree, not to mention the benefits which accrue from the soil and climatic conditions found in the Dutch East Indies. Of late years there has arisen in the coffee trade a newer style of coffee man, who emphasizes cup quality as first consideration."

A Little Lesson in Taste

By BETTY MODISH

THE girl in the frock of palest gray impatiently tucked a soft tendrill of corn-colored hair under the brim of her great gray hat, whereupon a forward wind promptly blew it loose across her face again. "I must buy a veil," she exclaimed in petulant tones to her friend of the brilliant brown eyes, "this wind irritates me beyond measure."

At these words the boisterous wind, as though in parting shot, ruffled their dainty skirts in a swirl of motion, and, all breathless and wind-tossed, they disappeared inside a Bond Street hat shop. "Veiling, madame?" politely repeated an assistant, whose slightly foreign accent as much as the perfect fit of her trailing gown at once proclaimed her French. "Thanks," said the girl, whose complexion was creamy with a dash of peach pink; "a black one, I think." The assistant paused irresolutely. "If Madame will allow me," she said, her eyes on the great gray hat with its panache of plumes and hatpins of green sealing-wax fashioned as apples, "we so often sell our veils to match the colored hatpins." Whereupon, with a dexterous switch, she unfolded a green veil of Brussels ring-spot net with a scroll border. A twist of the wrist, and it was deftly arranged, as only a French woman knows how, round her customer's hat, and the girl realized her good taste, for the introduction of this color note was the one thing wanting to give *cachet* to the whole toilette. Yet she hesitated. "Why not a gray veil?" was the suggestion of her brown-eyed friend. "Indeed, Madame could not wear gray over her face," quickly interposed the tasteful assistant; "that is only for the pale-faced woman with dark eyes." So the green veil was decided upon, despite its price of one dollar and a half, and while the

assistant was busily pinning it on the great gray hat she discoursed on the cult of the veil. Harking back to the request for black, she said: "At one time, black veils were universally worn, without any consideration as to the color of the hat, but now it is no longer considered smart. The rage for colored veils has altered all that, and black is only donned with an all-black hat. The most popular veil at present is the open mesh with large chenille spots, always hanging loosely round the hat. 'Parasol' veils, which are simply round pieces of net measuring a yard across, edged with lace and placed over the hat crown, and all so that they will hang down the same length back and front, were a fad for awhile, but, as they could only be becomingly worn by the tall woman, they have now gone entirely out. The bordered veil has a wonderful charm of its own, and is much sought after just now. We are sending out many summer orders with tulle veils in the same color as the hat or its trimming, and we generally border them either with two or three rows of narrow velvet ribbon in a darker shade, or else with a fine lace in a floral pattern. A border gives *chic* to the plain tulle. Then a great many 'maggie' veils are sold. Don't you know what a 'maggie' is? Why, a veil of black and white, of course—a white mesh with black dots. Veils of this sort will go with almost any hat, and are particularly pretty with the butter-colored straws with red trimmings."

Just then the girl's veil was finally fixed, and, with a graceful swing, the two friends passed out of the establishment, being quite convinced that there was no more important feature or detail in the toilette of the well-dressed woman of today than her veil.

Jumper Dress of Cream-Colored Voile and Costume of Striped Linen



No. 2190—5 sizes, 32 to 40 inches bust measure.

waist (No. 2071) is in seven sizes, from thirty-two to forty-four inches bust measure. For size thirty-six it will require three yards of material twenty-two inches wide, two and three-quarter yards twenty-seven inches wide, two and a half yards thirty-six inches wide or two yards forty-four inches wide.

The skirt (No. 2192) is in the thirteen-gored pleated style and has the pleats stitched in tuck effect to deep yoke depth. It is trimmed with bands of the checked silk to correspond with the over-blouse. The pattern is in seven sizes, from twenty-two to thirty-four inches waist measure, and requires for size twenty-six, eleven yards of material twenty-two inches wide, six and seven-eighths yards thirty-six inches wide, five and one-quarter yards forty-four inches wide or four and three-eighths yards fifty-four inches in width. The width around the bottom is five and three-eighths yards.

Nos. 2183-2071 (15 cents each).—A very pretty dress of pink and white striped linen is shown in the colored plate on the opposite page. The jumper portion of the costume closes at the left side of the front and has its fulness laid in two fine tucks on each shoulder and stitched down to yoke depth back and front. It is very stylishly trimmed with bands of raspberry-pink linen and tiny buttons of the same modish shade. The skirt is in the nine-gored pleated style and closes at the left side of the double box-pleat in the back. It has a front trimming of colored linen and buttons to match the waist garnitures. Both jumper and skirt are included in the pattern, which is cut in five sizes, from thirty-two to forty inches bust measure, and requires for any size twelve yards of material twenty-four inches wide, eight and one-quarter yards thirty-six inches wide, six yards forty-four inches wide or four and seven-eighths yards fifty-four inches wide.

A full account of the shirt waist (No. 2071) will be found in the description of the dress of cream-colored voile already described on this page.

The jewelry worn indicates that there is a great vogue for pearls and for jewel earrings of unusual length are seen to some extent. Pearls are worn with mourning dress, it being quite a fad to use a string of pearls and pearl earrings with the full mourning costume, even when the latter is of crepe. Diamond dog collars are almost as popular as the string of pearls, and there are rope chains of both diamonds and pearls, separate and together.

Men wear scarf pins in a variety of styles. Their vest and cuff buttons are of semi-precious stones, as jade, moonstone, bloodstone, smoky topaz and uncut amethyst.

The extent to which white shoes are worn by men, women and children for seaside and summer resort wear surpasses all previous years. Colonial sandal slippers are by all odds the favorites with women, and there is a marked preference shown for kid rather than canvas.

(See Colored Plate)

No. 2190 (10 cents), Nos. 2071-2192 (15 cents each).—This costume consists of a tucked over-blouse and skirt of cream-colored voile. The over-blouse is tucked down each side of the front and has sleeve-caps with deep armholes cut in one with the body of the garment. It is trimmed with bands of checked lavender and white silk and fancy buttons on the sleeve-caps. The back is tucked to correspond with the front. This is an exceedingly jaunty and stylish garment for summer wear, and can be made of voile, serge, light-weight cheviot, Panama, fancy checks or stripes and of taf-feta silk, satin, foulard and linen, piqué or heavy cottons. The pattern comes in five sizes, from thirty-two to forty inches bust measure, and requires for any size two and three-quarter yards of material twenty-four inches wide, two and one-eighth yards thirty-six inches wide or one and five-eighths yards forty-four inches wide.



Nine-Gored Pleated Skirt



No. 2183—5 sizes, 32 to 40 inches bust measure.



No. 2192—7 sizes, 22 to 34 inches waist measure.



No. 2071—7 sizes, 32 to 44 inches bust measure.



2190, LADIES' OVER-BLOUSE. PRICE, 10 CENTS
2192, LADIES' SKIRT. PRICE, 15 CENTS

2183, LADIES' JUMPER DRESS. PRICE, 15 CENTS

2071, LADIES' SHIRT WAIST (WORN WITH BOTH). PRICE, 15 CENTS

A JUMPER DRESS OF CREAM COLORED VOILE AND A COSTUME OF STRIPED LINEN
FOR DESCRIPTIONS, SEE OPPOSITE PAGE

ISSUED ONLY BY

NEW YORK

CHICAGO

THE McCALL COMPANY

SAN FRANCISCO

TORONTO



2191, LADIES' JACKET. PRICE, 15C
2217, LADIES' SKIRT. PRICE, 15C

McCALL PATTERNS
(All Seams Allowed)

2206, LADIES' COAT. PRICE, 15C
2158, LADIES' SKIRT. PRICE, 15C

THE VERY LATEST MODES

FOR DESCRIPTIONS, SEE OPPOSITE PAGE

The Very Latest Modes

(See Illustration on Opposite Page)



No. 2191—6 sizes, 32 to 42 inches bust measure.

measure, and requires for size thirty-six, four and seven-eighths yards of material twenty-two inches wide, four and one-eighth yards twenty-seven inches wide, two and seven-eighths yards thirty-six inches wide or two and three-eighths yards forty-four inches wide.

The skirt (No. 2217) is particularly smart and hangs beautifully. It has seventeen gores, with box-pleats at the front, back and sides. Our model is of broadcloth, but Panama, voile, cheviot, taffeta, satin or any seasonable material can be substituted for its development if preferred. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure, and requires for the twenty-six inch size, ten yards of material twenty-two inches wide, five and three-quarter yards thirty-six inches wide, four and three-quarter yards forty-



No. 2217—6 sizes, 22 to 32 inches waist measure.

ches wide or four and one-eighth yards forty-four inches in width. It is five and one-eighth yards around the bottom.

THE greatest novelties are the printed linens, which appeared first among the imported models. These are very attractive. Among the foreign novelties one sees some suggestion of the combination idea. A very attractive model just brought over from Paris is a natural-color linen printed in a broad stripe, fully an inch wide, in peacock blue. This striped linen forms the entire coat, which is a sharp cutaway, with diagonal front, lapping to the extreme edge of the shoulder, the front cutting away in an abrupt line just at the turn of the bust.

The model is collarless, but is finished with an insertion band of Cluny lace in deep linen color, with an occasional figure brought out in peacock blue. The elbow sleeves of the striped linen have lace cuffs. The skirt is of the plain tan linen, trimmed with a deep kilted flounce of the striped linen.

Nos. 2191-2217 (15 cents each).—This stylish costume consists of one of the new tuck-front jackets of black taffeta silk worn with a skirt of black chiffon broadcloth. These jackets, with their short sleeves, which are really nothing more than rather deep sleeve-caps, are well suited for summer wraps, as they give protection where it is most needed—across the chest and back—and otherwise are light and airy. The sleeves and front of this garment are laid in deep tucks, and the latter is decorated with straps of black and gold Persian trimming and is braided on each side of the closing with black silk soutache in vest effect. The back is tucked in the same manner as the front, and the straps run down on each side and cross just above the waistline. A stylish shaped peplum of the material, which can be either pointed or rounded back and front, is sewed onto the jacket beneath the belt. Silk, satin, chiffon, broadcloth or any light-weight woolen can be used for making this design. The pattern is cut in six sizes, from thirty-two to forty-two inches bust

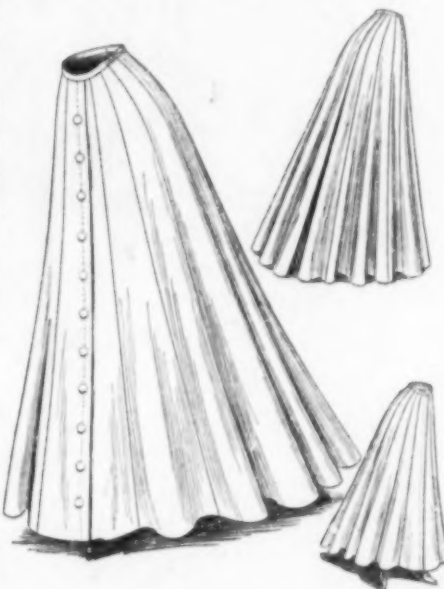


No. 2206—6 sizes, 32 to 42 inches bust measure.

four inches wide or four yards fifty-four inches wide. The skirt measures five and one-eighth yards around the bottom.

Nos. 2206-2158 (15 cents each).—This handsome suit is of fine white serge, handsomely braided in white soutache and trimmed with pearl buttons, but the design is just as appropriate for linen, linen-finished cotton, silk or summer woollens of all sorts. The coat is positively the very latest cut. It fastens on the chest with a single button, and has a very graceful sweep across the front. The sleeves can be made either short with turn-back cuffs, as shown in the illustration on the opposite page, or long and shaped at the wrist, as shown in the back view of the garment in the picture on this page. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure, and requires for size thirty-six, five yards of material twenty-two inches wide, four and one-quarter yards twenty-seven inches wide, two and seven-eighths yards thirty-six inches wide or two and one-eighth yards fifty-four inches wide.

The skirt (No. 2158) has sixteen gores and can be closed either at the front or back, as desired. The pattern is in six sizes, from twenty-two to thirty-two inches waist measure, and requires for the twenty-six inch size eight and one-quarter yards of material twenty-two inches wide, five and a half yards thirty-six inches wide or four and one-eighth yards forty-four inches in width. It is five and one-eighth yards around the bottom.



No. 2158—6 sizes, 22 to 32 inches waist measure.

Two Pretty and Stylish Gowns

Nos. 2211-2039 (15 cents each).—This pretty summer dress is of tan-colored silk with a deep yoke and facings of *écru* lace. The bodice is slashed to display the facings of lace, and is trimmed with brown and gold braid. A high Gibson collar of the lace finishes the neck. The closing is formed in the center-back. The sleeves are in the fitted mousquetaire style that is now so

extremely fashionable. This design is suitable for voile, serge, mohair or any light-weight woolen, linen, lawn, organdie, marquisette, etc. The pattern is cut in five sizes, from thirty-two to forty inches bust measure, and requires for any size three and five-eighths yards of material twenty-two inches wide, two and seven-eighths yards twenty-seven inches wide, two and three-eighths yards thirty-six inches wide or two yards forty-four inches wide.

The skirt (No. 2039) is box-pleated. These skirts are always stylish, and possess the advantage of being easily made. This model is particularly pretty on account of the graceful manner in which the two folds are put on. It is cut with eight gores, and has a wide graduated box-pleat in the front, on each side and in the back. These are stitched to deep yoke depth in tuck effect and then pressed into shape and let fly. They can be trimmed with buttons, as illustrated, or left plain if desired. This pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. For the twenty-six inch size, eight and three-quarter yards of material twenty-two inches wide, five and one-quarter yards thirty-six inches wide or three and seven-eighths yards forty-four inches wide will be required. The skirt is four yards around the bottom.

Nos. 2189-2203 (15 cents each).—Copenhagen blue voile was used for this very dressy frock, which has a blouse waist of the material trimmed down the front with tiny frills of dyed lace on each side of rows of fancy silk braid. A stock collar of the lace completes the neck, while the novelty of the waist consists in an entirely new bretelle-like arrangement of the material, covered with a braiding of blue and gold soutache. The sleeves are in the new tucked style. The pattern is in five sizes, from thirty-two to forty inches bust measure, and requires for any size four and a half yards of material twenty-two inches wide, two and three-quarter yards thirty-six inches wide or two and three-eighths yards forty-four inches wide.

The skirt (No. 2203) is one of the new eleven-gored styles. It has an inverted pleat at the front and back, and the seams are lapped in the most approved fashion. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure, and requires for the twenty-six inch size eight and three-quarter yards of material twenty-two inches wide, six yards thirty-six inches wide, four and one-quarter yards forty-four inches wide or three and five-eighths yards fifty-four inches wide. The skirt is four and seven-eighths yards around the bottom.

TINY trimming buttons of colored enamel and metal are the very newest thing. These are used almost like satin-covered or plain gilt buttons, appearing by the dozen on one garment.

The newest waist buttons are ball-shaped crochet in white and colors. These are appearing on many of the imported waists, both of silk and the lingerie type. Another feature in waist buttons is the small, pearl-bead buttons mounted on a shank. These are very dainty and pretty, and are also favored in Paris, following, as they do, in line with the general vogue of pearl jewels and pearl ornaments of all kinds.

There is a demand for crocheted buttons in black, white and staple colorings; also for soutache and braid-covered buttons to match the braid trimmings.

Macaroons are once more a favored garniture, and it is difficult to say of what they are not composed. The latest novelty is the very large crochet-covered macaroon in white and various shades of *écru*. These are designed to trim costumes of white or colored piqué. Entire side trimmings for skirts are shown in the form of a long string of these macaroons, in graduated sizes, the largest having the circumference of an orange, the smallest an eighth of that size.



2211, Ladies' Waist
2039, Ladies' Skirt

2189, Ladies' Blouse Waist
2203, Ladies' Skirt



2211

2039

2189

2203

Attractive Modes for Hot Weather

Nos. 2180 (10 cents), 2046 (15 cents).—Green linen was used for this particularly smart frock, and it is worn over a guimpe or plain shirt waist of allover lace. The over-blouse is a very pretty shape, and is tucked in wide box-pleat effect in the center-front and trimmed with two rows of buttons. A shaped piece of the material, hand-embroidered in white mercerized cotton, finishes the neck and edges the sleeves-caps, that are cut in one with the body of the garment in the prevailing style. The over-blouse closes in the center-back. The pattern is cut in five sizes, from thirty-two to forty inches bust measure, and requires for any size three and five-eighths yards of material twenty-two inches wide, one and a half yards thirty-six inches wide, one and three-eighths yards forty-four or fifty-four inches in width.

The skirt (No. 2046) is one of the new eleven-gored designs, with the sides and back lengthened by a straight side-pleated flounce. The pattern is cut in five sizes, from twenty-two to thirty inches waist measure. For any size it will require nine and one-quarter yards of material twenty-two inches wide, five and three-eighths yards thirty-six inches wide or four and a half yards forty-four inches wide. The skirt is five yards around the bottom in the twenty-six inch size.

Nos. 1820 (10 cents), 1989 (15 cents).—Blue and white cotton foulard was used for this dainty jumper dress, but the pattern is suited to a wide variety of materials, wash fabrics, silks and light-weight woolens. The smart jumper waist is cut all in one piece, and can be consequently very easily and quickly made. It fastens down the front. The sleeves are in the fashionable Japanese style, and are trimmed with shaped bands matching the garniture used around the neck. The only seams in the garment are under the arms. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure, and requires for size thirty-six, two and seven-eighths yards of material twenty-four inches wide, one and five-eighths yards forty-four inches wide, or one and a half yards fifty-four inches in width.

The skirt (No. 1989) is cut with nine gores and has each alternate side gore lengthened by a pleated section. It is trimmed with rows of brown silk soutache. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. In the twenty-six inch size it can be made of nine and one-quarter yards of material twenty-two inches wide, four and five-eighths yards forty-four inches wide or four yards fifty-four inches wide. It is five and five-eighths yards around the bottom.

THE wave of popularity which has sprung up for wash fabrics has brought these old favorites again into prominence. The use of printed patterns, particularly the striped designs, simulate perfectly the weave of the more expensive worsted suitings. Consequently, the beautiful materials give tone to the line of suits made from these inexpensive cottons. Many of the fabrics are mercerized or finished with a glazed surface, which gives them all the appearance of linen. Others are printed in patterns which simulate the serge weaves, and thus a great variety of patterns, colorings and materials are offered to the shopper.

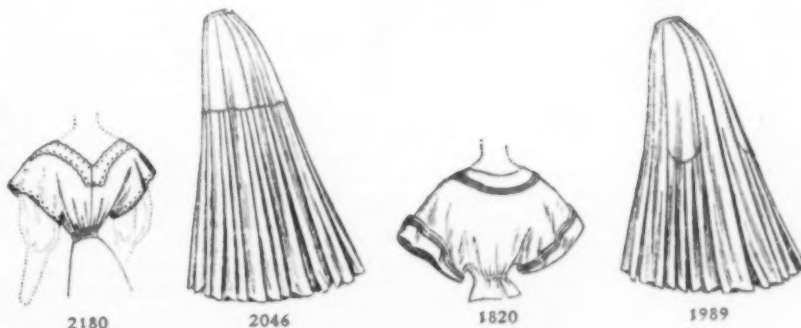
One of the marked successes of the season has been shirt-waist suits of linen with waists of allover eyelet embroidery.

These have been shown in dyed shades as well as white, the embroidery matching the linen exactly in tone. Navy and Copenhagen blues, dark brown, tan and deep mauve have been the colors chosen. These suits have been made in the simplest manner possible, the skirts entirely of linen and the shirt waist of allover embroidery with plain linen collar and cuffs.



2180, Ladies' Over-Blouse
2046, Ladies' Skirt

1820, Ladies' One-Piece Jumper
1989, Ladies' Skirt



Becoming Models for Linens and Lawns



No. 2197—7 sizes, 32 to 44 inches bust measure.

and less trimmed than formerly, have been elevated to a high place in smart wardrobes, and the amount of wear and comfort such a waist yields is almost unbelievable. Three narrow tucks extend the entire length of front and back and lend the figure a long-waisted, slim look that is very desirable. A fetching little pointed yoke of tucking and lace is cool and airy, and very easy to make and adjust. The puff sleeves are made elbow length by the use of a narrow band, or they are brought to the waist by the use of a long fitted cuff, which may be trimmed with insertion to match the yoke. Cotton voiles are making a wonderful show in beauty, and it would be hard to find a prettier material for the development of this design. Besides being perfect in texture and color,



No. 2201—6 sizes, 32 to 42 inches bust measure.

has a wide tuck over each sleeve to give breadth to the shoulder line and two narrow tucks to give the slim-waisted effect that is a requisite of the fashionable figure. A finely tucked chemisette is sewn in permanently, which does away with the bother of adjusting it every time the blouse is worn. The waist closes over this chemisette, fastening with large white pearl buttons. The waist is cut in six sizes, from thirty-two to forty-two inches bust measure, and requires three and five-eighths yards of material twenty-four inches wide or two and one-eighth yards of yard-wide goods for the medium size.

No. 2197 (15 cents).—Fashion has expressed herself in favor of tailor-made separate waists, and the more severe and mannish they are the more correct from a fashion standpoint will they be. The popularity of this style, which is youthful in appearance and becoming to all types of figures, shows that any garment a woman looks well in is booked for success. The body of the waist is plain, fitting perfectly about the neck and shoulders and blousing into just the correct amount of fulness at the waistline. Although the waist is complete in itself, as the smaller view shows, the use of the front and back yoke-facings is recommended, as their straight edges and lines of stitching emphasize the tailored effect. Pearl buttons the size and shape of those used on a man's shirt, a white linen collar and a smartly tied stiff little tie are the only trimmings and accessories needed. Striped linen, cotton rep and piqué are just the materials to make up in this style, while pongee and taffeta are especially good, as a lining is included in the pattern. The waist is cut in seven sizes, from thirty-two to forty-four inches bust measure, and requires three and seven-eighths yards of material twenty-four inches wide, or two and one-eighth yards forty-four inches wide for the medium size.

No. 2185 (15 cts.).—Dainty thin blouses, plainer in design than blouses, have been elevated to a high place in smart wardrobes, and the amount of wear and comfort such a waist yields is almost unbelievable. Three narrow tucks extend the entire length of front and back and lend the figure a long-waisted, slim look that is very desirable. A fetching little pointed yoke of tucking and lace is cool and airy, and very easy to make and adjust. The puff sleeves are made elbow length by the use of a narrow band, or they are brought to the waist by the use of a long fitted cuff, which may be trimmed with insertion to match the yoke. Cotton voiles are making a wonderful show in beauty, and it would be hard to find a prettier material for the development of this design. Besides being perfect in texture and color, they are unusually low in price, which is always a desirable feature. Soft louisine ribbon, knotted and finished with two silk tassels, makes the tie. The pattern may be ordered in six sizes, from thirty-two to forty-two inches bust measure. It will require three and five-eighths yards of twenty-four inch material or two yards forty-four inches wide for an average figure.

No. 2201 (15 cents).—Among the novelties is the waist of fancy batiste, which, though generally white, supports some description of printed colored ornamentation. A group of narrow tucks stitched to yoke depth make the front of the waist very attractive, while full-length tucks in groups of two appear in the back. The closing is at the left of the front, and the lap is trimmed either with batiste knife-pleatings or with narrow lace. Both shirt sleeves and leg-o'-mutton sleeves are seen in waists of this description, so both are included in the pattern, although we confess a decided preference for the leg-o'-mutton sleeve, with its lace-edged cuff. Dimity and cross-barred muslin may also be used for this waist with success. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure, and requires for the thirty-six inch size four and one-eighth yards twenty-four inches wide or two and five-eighths yards thirty-six inches in width.

No. 2216 (15 cents).—One of the most stunning waists brought out this season is illustrated in the accompanying sketch. The back, with the exception of two tucks, is quite plain, while the front



No. 2185—6 sizes, 32 to 42 inches bust measure.



No. 2216—6 sizes, 32 to 42 inches bust measure.

Pretty Designs for Lingerie Waists

No. 2195 (15 cents).—A charming blouse waist of pale-pink batiste is shown in this illustration. It is made with a rather deep pointed yoke of all-over lace and insertion, and the front is given a very pretty fullness by four tucks on each side of the center. As is the case in all elaborate summer waists, the closing is in the center-back, which is plain and buttons under a box-pleat. The sleeves are in short puffed effect, tucked in a novel manner just above the elbow, but if desired long sleeves can be used, as shown in the small view of the waist in the upper left-hand corner of the illustration. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure, and requires for size thirty-six, three and one-quarter yards of material twenty-four inches wide, three yards twenty-seven inches wide, two and one-eighth yards thirty-six inches in width or one and five-eighths yards forty-four inches.

No. 2198 (15 cents).—White Persian lawn was used to make this dainty waist, which is cut with a very stylishly shaped yoke of all-over lace trimmed with lace insertion and having the high Gibson collar that is now so extremely fashionable. The fullness in both front and back is laid in clusters of tucks, but if one prefers it can be shirred beneath the yoke. The closing is in the center-back. Either long or short sleeves can be used with this waist, but the short puffed sleeves are rather the prettiest for hot weather. This waist can be made of lawn, batiste, India linon, plain or dotted swiss or of butchers' linen with a hand embroidered yoke. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure, and requires for size thirty-six, three and a half yards of material twenty-four inches wide, three and one-quarter yards twenty-seven inches wide, two and one-eighth yards thirty-six inches wide or one and seven-eighths yards forty-four inches wide.

THE smartest and most popular lingerie waists are made of combinations of lace and embroidery. Dressmakers realize that they can get a much richer effect in combinations than where a single trimming is used.

One of the big successes of the season has been the eyelet pattern allover waist. They are, however, too expensive to be widely popular, as the material, to be desirable and effective, must be of good quality.



2195



2195



2198



2195, Ladies' Blouse Waist

2198, Ladies' Blouse Waist

In the imported waists from Paris there is an ever increasing taste for colored guipure, this either silk or thread. Very extensive will be its use during the summer, in the form of a trimming or for the construction of entire waists or garments. The first we shall see worn in conjunction with self-colored skirts of taffeta, voile or gauze of plain or fancy order, or again accompanying white skirts of any description, a certain amount of dressiness nevertheless being required. This is an entirely novel note, the colored lace waist with the white skirt, and one on which the leading dressmakers count largely.

A great deal of silver filet lace is employed for the adornment of evening and elegant day toilettes. For the latter purpose, it is decidedly preferred to gold filet, though the latter metal generally continues to be introduced to a certain extent in the working up of the supplementary device, either mingled with silks of various colors or else in conjunction with different shades of gray. This latter combination, though perhaps less effective, is far more artistic and is greatly favored. The lace is presented in the form of very broad insertions, and is thus employed on wraps as well as on dresses. Black filet lace is also considered very smart indeed used on black gowns.

Smart Shirt Waists



No. 2170—6 sizes, 32 to 42 inches bust measure.



No. 2199—5 sizes, 32 to 40 inches bust measure.



No. 2188—6 sizes, 32 to 42 inches bust measure.

No. 2179 (15 cents).—This novel and pretty waist has the body and sleeves cut in one. Our model is of Persian lawn, with the front and sleeves decorated with hand embroidery, but swiss, batiste, India linon, China silk, taffeta, etc., can be substituted successfully for the development of this design. The fulness of the front and back is tucked beneath the shaped portion that is cut in one with the sleeves. At the neck is a round yoke and stock collar made of allover lace. The closing is in the center-back beneath a box-pleat. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure, and requires for the thirty-six inch size three and three-quarter yards of material twenty-two inches wide, two and one-eighth yards thirty-six inches wide or one and seven-eighths yards forty-four inches wide.

No. 2199 (15 cents).—White linen was used for making this smart tailored waist. It can be made either with a plain front with three box-pleats, as shown in the larger view of the illustration, or it can have an ornamental yoke facing finished with two tucks, as shown in the small view at the right-hand corner of the picture. The back of the shirt waist is rather plain, and is tucked in box-pleat effect straight down the center. The sleeves are in the usual tailored style. An embroidered linen collar is worn at the neck. The pattern of this serviceable waist is in five sizes, from thirty-two to forty inches bust measure, and requires for any size three and three-quarter yards of material twenty-four inches wide, three and a half yards twenty-seven inches wide, two and three-eighths yards thirty-six inches wide or two yards forty-four inches wide.

No. 2188 (15 cents).—A particularly smart arrangement of tucks is shown in the front of this tailored waist, which can be made of linen, chambray, lawn, madras, taffeta, checked or striped silk, pongee, flannel, etc. The sleeves can be made either in the usual shirt style, as shown in the larger view of the illustration, or they can be in puff effect, as pictured in the upper left-hand corner. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure, and requires for size thirty-six, three and seven-eighths yards of material twenty-four inches wide, three and three-eighths yards twenty-seven inches wide, two and five-eighths yards thirty-six inches wide or two yards forty-four inches wide.

THE very newest idea in summer waists is made of washable maline. The novel feature is that it is perfectly simple, being in what is known as the tailored effect. The net is solidly tucked in both the body and the sleeves. The present fancy is for tucks about half an inch wide, with a quarter of an inch of space between.

The net thus prepared is made into a perfectly simple shirt waist with long tight-fitting sleeves, which form a point over the hand. In the body of the waist these tucks run up and down, and in the sleeve around the arm. The front is finished with a double frill, either arranged in jabot form or in overlapping double frills at one side of the front fastening. These waists are lined with a washable chiffon. They are finished at the neck with the high-boned transparent collar. They present an entirely new feature in net, and afford a marked contrast to the very elaborate lace-trimmed net models which have been so popular for the last two years.

These waists are but another indication of the marked favor shown for simple effects in dress. There is not a particle of lace used in their construction. Even the edges of the frills are finished with straight hem.

For very dressy occasions net waists are trimmed with heavy laces, the Cluny, Venise and Irish patterns being used extensively.

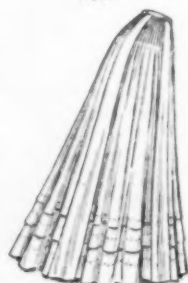
Colored trimmings have been introduced largely. The use of color in trimmings began in a high-class way last fall. It will be repeated on a much larger scale for the summer. Ecu nets will again have preference over white, and the trimmings will be in pink and blue, the latter in navy, Copenhagen and peacock, and the former in the various rose and geranium tones, as well as the staple dark colorings—brown, wine, violet, green.



2052



1859



2098



2011



2055



1937

Dainty Styles for Summer



2052, Ladies' Princess Dress

1859, Ladies' Blouse Waist
2098, Ladies' Skirt

2011, Ladies' Blouse Waist
2055, Ladies' Skirt

1937, Ladies' Princess Jumper Dress

No. 2052 (15 cents).—A very modish Princess gown of Copenhagen blue taffeta is here shown. Our pattern admits of several variations. It can be made up as a high-necked dress with tucked sleeves that may be made full or elbow length; but it is worth while noting that the long, closely-fitting sleeves, which outline the arm distinctly and extend almost to the knuckles in a point, are the more stylish. This frock is also suitable for wear over a guimpe, as the sketch suggests, in which case the neck is cut out, the sleeves omitted entirely and one's stock of thin blouses called into play. This pattern is cut in six sizes, from thirty-two to forty-two inches bust measure, and will require for size thirty-six, eleven and three-quarter yards of material twenty-seven inches wide or five and three-quarter yards fifty-four inches wide.

Nos. 1859-2098 (15 cents each).—This lovely summer gown is of pink and white organdie. The waist is particularly becoming to a slender figure, as it has its fulness laid in tucks beneath a prettily shaped yoke of lace. The closing is in the center-back, where the fulness is tucked beneath the yoke to correspond with the front. Beneath the Mikado sleeves of the blouse are puffed sleeves of the material. The pattern is in six sizes, from thirty-two to forty-two inches bust measure, and requires for the medium size six yards of material twenty-four inches wide, three and five-eighths yards thirty-six inches wide or three and one-eighth yards forty-four inches wide.

This pretty skirt (No. 2098) has eight gores, with alternate plain and tucked gores, which give it a distinctly dressy

(Continued on page 882)

New Styles in Skirts



No. 2218—6 sizes, 22 to 32 inches waist measure.

No. 2218 (15 cents).—A novelty in pleated skirts is here shown. It has nine gores and is pleated and stitched in tuck effect for a short distance at deep yoke depth below the extensions of the gores. The design is suitable for summer woollens of all sorts, taffeta, foulard or summer silk, linen, piqué, mercerized fabrics, etc. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure, and requires for the twenty-six inch size nine and a half yards of material twenty-two inches wide, five and one-eighth yards thirty-six inches wide, four and five-eighths yards forty-four inches wide or three and seven-eighths yards fifty-four inches wide. The skirt is four and seven-eighths yards around the bottom.

No. 2212 (15 cents).—This is a very smart design for a skirt of white or colored linen, although it is just as suitable for chambray, gingham, etc., as well as for silk or woolen materials. It has six gores and closes in the center-back. The sides are pleated and stitched in tuck effect, and down the center runs a deep tuck, trimmed at the top with buttons to simulate a closing in the new style. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure, and requires for size twenty-six, seven and three-quarter yards of material twenty-four inches wide, five and one-eighth yards thirty-six inches wide or four and three-quarter yards forty-four inches wide. The skirt is four and five-eighths yards around the bottom.

No. 2222 (15 cents).—This is one of the new pleated skirts that are always so pretty and serviceable. Our model is cut with eleven gores. The front is laid in a double box-pleat and stitched in tuck effect to yoke depth, while the sides and back are side pleated. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure, and requires for size twenty-six, eleven and one-quarter yards of material twenty-two inches wide, ten yards twenty-seven inches wide, five and three-eighths yards forty-four inches wide or four and one-eighth yards fifty-four inches wide. The skirt is five and three-eighths yards around the bottom.

The dressy lace waists are very pretty this summer. Sometimes three different laces will be employed, and, as a rule, there are two kinds—a very coarse lace and a very fine one. The fine lace is generally used for the blouse proper, the coarse lace providing the decoration. A feature is the binding of the lace decorations with satin or velvet of some pretty color, like the *rose du Barri* or pistache green. It is a convenient method, as the prevalent Japanese oversleeve or fichu is generally cut from piece lace, and the velvet hem obviates the necessity of a lace appliqué along the edges. Lace flouncing is often seen, and then the natural scalloped edge is used, and the shape is obtained by cutting away part of the top edge, and this cut part is hemmed with the velvet, or satin ribbon is often employed for the purpose.

Gold has replaced silver for embroidery on white and on the new colors which "light up" well, and are nearly as much used for evening as for day wear, though white surpasses all colors for evening materials. The gold embroidery very often is carried out with fine gold braid. In fact, gold braid and galloons are used almost too much. Band collars are carried out entirely in plain or figured gold braids. Gold galloons—plain or brocaded in colors—are much used to encircle the crowns of the new silk hats.

In millinery great care must be exercised. Some hats are too tall, too overlaid, of color far too vivid. But other hats are simply charming. Some, with rather high "dome" crown and moderate brim, decorated with lovely roses or ostrich plumes, or both, are of good tone and very becoming. These "dome" crown hats are easy favorites. Wreaths of foliage or flowers are very fashionable, placed at the base of the crown or laid on a wide flat brim.

There is much in millinery to avoid. I saw recently a hat decorated with a superb ostrich feather, the beautiful plume being utterly disfigured by a wreath of roses arranged along the quill nearly its whole length! There is also a needless and disfiguring stiffness in the way that flowers and *bandeaux* are arranged along the sides of a lofty crown. For instance, a regular ladder of really beautiful flowers encircled the crown of a smart brown straw, the brim of which was turned up with straw of the palest green.

Band collars are very high just now. On the tucked lawn shirt waists tucked collars quite three and a half inches high will be seen. It is to be noted that the white blouse continues to be an easy favorite.

Chiné ribbons are as much in favor as chiné dress fabrics. The colorings are lovely. These are much used in millinery, the artificial flowers being made to match them.

A marked preference is shown for silk gloves in white and colors. Many are elaborately embroidered from the wrist to the elbow. The majority of these gloves are in the bracelet style, a line of hemstitching encircling the wrist just where the upper and lower portions join together.

The many short-sleeved jumper dresses, as well as the large proportion of dressy linen and piqué suits having short sleeves, require the use of the sixteen-button length glove.

While there is extensive use of the long silk gloves in colors, the kid gloves are almost exclusively in white. It is noted that even with dark traveling suits with long sleeves white kid gloves are largely used.

There is little effort to match the trimming to the hat. In fact, many black straws, black nets and black maline hats are trimmed with colored flowers or colored plumes. There is a great fancy for the black hat with colored trimming. Ostrich plumes are quite as much in evidence as flowers, and are worn in white, pink, pale blue, lavender, yellow and black.



No. 2212—6 sizes, 22 to 32 inches waist measure.



No. 2222—6 sizes, 22 to 32 inches waist measure.

Stylish Walking Suits

Nos. 2209-2221 (15 cents each).—The most fashionable model of the Eton jackets that will be worn this summer is illustrated below. This has the body and sleeves cut in one piece. The sleeves are seamed up the outside of the arm. Our model is of brown Panama trimmed with a rolling collar and facings of tan-colored cloth. The fronts of the jacket are fancifully braided on each side. The pattern of this garment is cut in six sizes, from thirty-two to forty-two inches bust measure, and will require for the thirty-six inch size two and three-eighths yards of material twenty-two inches wide, one and a half yards thirty-six inches wide or one and one-quarter yards forty-four inches in width.

The skirt (No. 2221) has eleven gores and is stitched in tuck effect on each side of one of the new pointed front gores. It is trimmed with bands of the tan-colored cloth and touches of braid to correspond with the jacket. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure, and requires for the twenty-six size, nine yards of material twenty-two inches wide, four yards forty-four inches wide or three and three-eighths yards fifty-four inches wide. Width around the bottom, four and three-quarter yards.



2209, Ladies' Eton Jacket
2221, Ladies' Skirt



1992, Ladies' Jacket
1995, Ladies' Skirt

Nos. 1992-1995 (15 cents each).—This smart summer suit is of white linen handsomely braided in cotton soutache. The jacket has the fashionable deep armholes trimmed with braid. The fronts are cut straight, and can be made in either rounded or pointed outlines. The back of the jacket is fitted to the figure by a seam down the center. If preferred, the waistcoat can be dispensed with altogether, but it is a very stylish addition to the garment. In this model it is made of pink and white flowered cretonne. This cretonne is all the rage in Paris at the present moment for fancy waistcoats and vests of all sorts, collars, cuffs, facing and trimmings on summer garments. The jacket can be made in the medium size of two yards of material thirty-six inches wide or one and one-quarter yards fifty-four inches wide. The waistcoat should either be cretonne or linen in some contrasting shade. In twenty-seven inch material, it will require one and three-

(Continued on page 883)

About

FEMININE beautification without perfume would seem to be an impossibility, and the fact has been acknowledged in all ages and by all nations. We read in Scripture of the sweet incense of myrrh, which the Jews burnt night and morning. They scented their beds with aloe and cinnamon, and a Jewish maiden about to be married had a twelfth part of her dowry set apart for sweet odors. But, more than all, the Greeks excelled in the art of distilling scents from flowers, an art which has certainly not been lost in our modern days. An Athenian scented everything, even his drinking vessels, with myrrh, an odor more appreciated then than now.

English tastes were not so refined. Queen Elizabeth delighted in civet and musk, which alone we abjure. Good Queen Bess had her shoes so perfumed that the odor permeated to the skin, and even gloves were scented in Tudor days. In the courts of the Medicis these scented gloves were said to be an easy method of removing an obnoxious foe, for sometimes they were poisoned.

Now we err on the side of using too much perfume, and too varied. We are apt to use a scented wash for our hair of quite a different odor from that on our clothes and handkerchiefs. Whatever we do, we should be uniform in our choice, and, having adopted one particular scent, a woman should stick to it, and not have it too strong, but just enough to permeate the surrounding air, so that whenever a friend smelt this particular sweetness it might recall her personality. Few things are so potent in suggesting the past as certain scents. Using a certain amount of perfume is said to be a potent influence in warding off infection.

The art of blending sweet odors harmoniously, giving the fragrance of flowers permanently to anything to which it is applied, is not to be ignored. The more lasting the more valuable, and some of our best modern perfumers are able to impart durability to their productions, and to such an extent that handkerchiefs retain their perfume after washing. Every flower that breathes a fragrance has been turned to account by the perfumer, and these are combined with aromatic essences. Roses, violets, jasmine, jonquils are all pressed into the service, with much besides. The process of preparation is an interesting one. The flowers just gathered are thrown into melted fat, allowed to cool, remelted, the flowers strained and pressed and replaced by fresh ones, a process repeated every twenty-four hours. Each pound of fat has the essence of six to eight pounds of flowers.

The south of France furnishes field upon field of the loveliest, sweet-scented blooms that grow in luxuriance; but we have to go further afield, as far, indeed, as Bulgaria, for the roses used for attar of roses, which is so all important. Forty miles there produce over 5,000 pounds of roses. What could be more delightful than such a land of the queen of flowers?

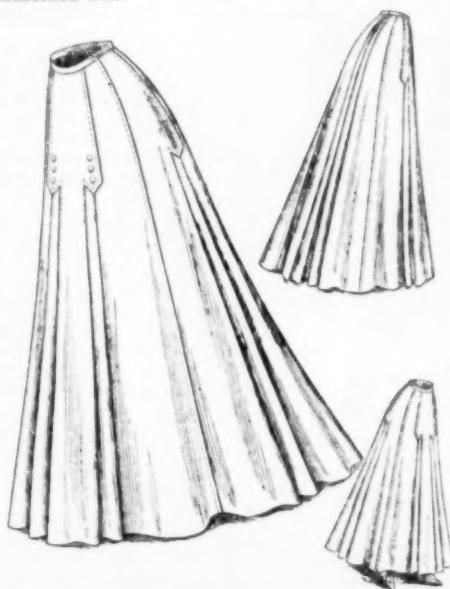
Essential oils from the orange tree are used in the production of our best perfumes. Lavender also yields essential oil, an English product, which cannot be had half so good elsewhere. But it is not only such poetical substances that contribute to perfume;



No. 2204—5 sizes, 22 to 30 inches waist measure.



No. 2202—6 sizes, 22 to 32 inches waist measure.



No. 2193—6 sizes, 22 to 32 inches waist measure.

Perfumes

ambergris ejected by the sperm whale, musk found in a bag in the body of the musk deer, civet (a secretion of the civet-cat) are all used to contribute to perfection. But the wonderful part is that in their original state they emit the most offensive odor. Herein lies the art of the perfumer—that out of this he can make a really good thing. All the component parts are set in pure spirits, and there remain in motion for several days. Think what a wonderful nose must the perfumer have who brings the perfection of sweet odors out of such a *mélange*; and, indeed, he depends as much on his nasal organ as the tea-taster does on his palate.

There is always a fashion in scents. This century, violets take the lead; but for a time a new perfume, whatever it may be—always supposing it is good—has a certain following, and then is sometimes forgotten. Some have an endless career.

Nearly all the best perfumes are not only employed as scents for the handkerchief, but are applied to soap, powder and sachets of many and various sorts.

No. 2204 (15 cts).—This pretty six-gored tucked skirt is an excellent model for wash fabrics of all sorts, and can also be effectively used for pongee, foulard or summer silks or voile or other light-weight woollens. The pattern is cut in five sizes, from twenty-two to thirty inches waist measure, and requires for any size nine and a quarter yards of material twenty-four inches wide, nine and one-eighth yards twenty-seven inches wide, seven and three-quarter yards thirty-six inches wide or six yards forty-four inches wide. The width around the bottom is four and five-eighths yards.

No. 2202 (15 cents).—A very stylish thirteen-gored model is shown in this illustration. It has an inverted pleat at the front and back and double box-pleats at the sides. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure, and requires for the twenty-six inch size, six and a half yards of material thirty-six inches wide, five and one-quarter yards forty-four inches wide or four and a half yards fifty-four inches in width. The width around the bottom is five and one-quarter yards.

No. 2193 (15 cents).—This skirt is cut with nine gores and has its seams stylishly lapped and pleated below the extensions. The pattern is in six sizes, from twenty-two to thirty-two inches waist measure, and requires for the twenty-six inch size, nine and a half yards of material twenty-two inches wide, five yards thirty-six inches wide, four and one-eighth yards forty-four inches wide or three and a half yards fifty-four inches. The skirt measures four yards around the bottom.

A Stylish Dress of Silk and One of Pale-Blue Lawn



2102, Ladies' Blouse Waist
2053, Ladies' Skirt

Nos. 2102-2053 (15 cents each).—This handsome gown is of the popular Copenhagen blue taffeta. The waist is tucked in a very novel manner, and has the body and sleeves in one. If desired, it can be made up without a yoke, but our model is given a very smart appearance by a square yoke of allover lace. The pattern is cut in five sizes, from thirty-two to forty inches bust measure. For any size you will need four and a half yards of material twenty-two inches wide, four yards twenty-seven inches wide, or two and five-eighths yards thirty-six inches wide.

The skirt (No. 2053) is made with a high waistline in corsage effect. It is cut with seven gores, and has its fulness laid in pleats on each side of the narrow front gore to graduated

1929, Ladies' Blouse Waist
1947, Ladies' Skirt

yoke depth. A trimming band, put on in overskirt effect, gives a very graceful appearance to the skirt; but, if desired, this can be omitted. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. For the twenty-six inch size, nine and five-eighths yards of material twenty-two inches

(Continued on page 883)

Negligees and Underwear

No. 2187 (15 cents).—The very latest idea in dressing sacques is shown in this illustration. This garment is delightfully cool and comfortable for hot weather wear, and can be very easily and quickly made, as the body and sleeves are cut in one piece. Our model is made of pale-blue lawn, and the front is decorated with shadow embroidery in white. All the edges are scalloped and embroidered in white. Lawn, dimity, chambray, percale, China or taffeta silk, flannel, cashmere, challie, etc., can be used for the development of this design. The pattern is cut in seven sizes, from thirty-two to forty-four inches bust measure, and requires for size thirty-six, two and three-quarter yards of material either twenty-four or twenty-seven inches wide, or one and seven-eighths yards thirty-six inches wide.

No. 2205 (15 cents).—This pretty wrapper is made of pale-blue lawn with small black polka dots. It is gathered beneath a pointed yoke back and front, and has the body and sleeves cut in one, according to fashion's very latest mandates. The fulness can be kept in at the waist by a belt or the wrapper can fall unconfined to the feet, as preferred. The full sleeves can either be gathered into a narrow cuff or be made in flowing style. Dimity, percale, sateen, gingham, chambray, etc., can be used for this design. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure, and requires for the thirty-six inch size, ten and a half yards of material twenty-four inches wide, nine yards twenty-seven inches wide, six and three-quarter yards thirty-six inches wide or five and three-eighths yards forty-four inches in width.

No. 1980 (10 cents).—This is a dainty little low-necked corset cover that can be made up in an afternoon. The illustration shows a pretty corset cover with a straight upper edge suitable for embroidered flouncing, of which material

it will require one and three-eighths yards. The lower diagram explains the construction of the cover very clearly, and after it has been cut out the work is all but over. A belt of beading finishes the lower edge, and ribbon is run through the embroidery to draw the garment up at the top. Plain white ribbon has replaced the pinks and blues once so popular, and the use of narrow black velvet in this capacity is a fad of the moment. Shield sleeves are provided in the pattern, but the use of this feature is optional. A stock of fine hand-made lingerie is an enviable possession, and there is no time like the present to begin making a supply. The pattern is cut in seven sizes, from thirty to forty-two inches bust measure, and requires for size thirty-six, one and a half yards of embroidered flouncing eighteen inches in width.

No. 1990 (10 cents).—One of the very newest ideas in underwear is the drawers cut all in one piece. By examining the sketch one sees how simple the construction of these drawers is. The whole thing is in one, and making the garment consists of finishing the lower edge with lace or embroidery, closing the leg seam with buttons and buttonholes and sewing a casing at the top to hold a tape. English longcloth, Persian lawn and a firm quality of batiste are suggested as the proper materials. So full are the leg portions

No. 2205—6 sizes, 32 to 42 inches bust measure.

of this garment that it often takes the place of a short petticoat. Stout women, and slender ones, who wish to obey the latest mandate of fashion and reduce the apparent size of the hips as much as possible, will be pleased by the perfect fit and lack of all fulness for a given distance below the waistline. The pattern is in six sizes, from twenty-two to thirty-two inches waist measure. For a figure of medium size, these drawers will require one and seven-eighths yards of material thirty-six inches wide.

MANY of the new embroideries used for underwear are in the patterns that closely resemble handwork. The use of medallions is so much a feature in the trimming styles that effects otherwise difficult to obtain are easily reproduced. What seemingly is a garment with special design in embroidery is in reality a clever use of embroidered medallions placed in the garment by use of embroidered veining or lace insertion.

A feature of all lingerie garments is that the trimming is so placed as to become a part of them rather than an accessory.



No. 2187—7 sizes, 32 to 44 inches bust measure.



No. 1980—7 sizes, 30 to 42 inches bust measure.



No. 1990—6 sizes, 22 to 32 inches waist measure.

Novel and Pretty Styles

Nos. 2110-2071-2114 (No. 2110, 10 cents; Nos. 2071 and 2114, 15 cents each).—This costume consists of a guimpe or plain shirt waist of pink and white striped lawn, a lace jumper and a white linen skirt. The jumper (No. 2110) is one of the very prettiest of the many varieties of this useful garment that are now fashionable. Our model is of allover lace and laced together with pale pink satin ribbons, but allover embroidery, woollens, silks or wash fabrics can be used for its development if preferred. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six needs one and three-quarter yards of material twenty-two inches wide or one and a half yards thirty-six inches wide.

The guimpe (No. 2071) has puffed sleeves, but if preferred it can be made with leg-o'-mutton sleeves, according to the very latest hints from Paris, as both are included in the pattern. The neck can be finished in open style or completed with one of the new stock-collars, as shown in the illustration. The pattern is in seven sizes, from thirty-two to forty-four inches bust measure. For size thirty-six it will require three yards of material twenty-two inches wide, two and three-quarter yards twenty-seven inches wide, two and a half yards thirty-six inches wide or two yards forty-four inches wide. This guimpe is again illustrated on page 842.

The skirt (No. 2114) is a very pretty model for linen, organdie, swiss, lawn, etc. It is made with nine gores, and is tucked to graduated yoke depth on each side of the front breadth and trimmed to deep flounce depth with clusters of fine tucks placed above nun's tucks. The pattern is in six sizes, from twenty-two to thirty-two



2045



2045, Ladies' Butterfly Shirt Waist



2110, Ladies' Jumper
2071, Ladies' Guimpe
2114, Ladies' Skirt



2110

inches waist measure, and requires for size twenty-six, thirteen and three-quarter yards of material twenty-four inches wide, eight yards thirty-six inches wide or six and a half yards forty-four inches wide. It is five and a half yards around the bottom.

No. 2045 (15 cents).—This shirt waist has the new butterfly sleeves that are literally all the rage this summer. It is made up without lining. The sleeves are an absolutely new idea, and are formed of an extension of the side portions of the waist. Our model is tucked in the front beneath a square yoke of allover lace edged with a row of insertion, while the same insertion outlines and trims the sleeve portions. The back is tucked on each side of the center closing, which is formed under the usual stitched box-pleat. The neck can either be completed by one of the new collars cut very high on the sides or finished in round Dutch style. This design is suited to all lingerie materials, silks and fine woollens. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. In the thirty-six inch size it can be made up of three and seven-eighths yards of material twenty-four inches wide, two yards thirty-six inches wide or one and three-quarter yards forty-four inches.



2114

ONE of the most popular "neck riggings" is the "Merry Widow" bow, the variety of which is constantly increasing. Lace and net effects are, of course, the great favorites, but chiffon, prettily adorned, is used a great deal. Aside from white, pink and light blue effects are much favored here, while champagne is also becoming popular.

In jabots, medium-weight types not over seven inches long are most worn, made chiefly of lace and embroidered lawn net.

Seasonable Styles for Misses



No. 2194—5 sizes, 13 to 17 years.

No. 2194 (15 cents).—This extremely effective and stylish jumper dress is of linen in a very artistic shade of soft pink. It can be worn over a guimpe, or almost any lingerie shirt waist can be brought into play for this purpose. The jumper is cut with a square neck back and front. This is trimmed with a very modish bertha of the material nearly covered with a pretty design in white cotton soutache braid. The closing is in the center-back. The pleated skirt has thirteen gores and has the pleats stitched in tuck effect to deep yoke depth. This design is suited to all sorts of washable materials, lightweight woollens and silks. The pattern comes in five sizes, from thirteen to seventeen years, and requires for the fifteen-year size eight and a half yards of material twenty-four inches wide, five and a half yards thirty-six inches wide or four and three-quarter yards forty-four inches in width.

No. 2213 (15 cents).—This pretty dress is made of navy-blue Panama and trimmed stylishly with black velvet ribbon. It is worn over a dainty guimpe of tucked white lawn. The over-blouse of the material is open down the front to display the guimpe, and has sleeve-caps with wide armholes cut in one with the body of the garment. The skirt has nine gores, and is made with an inverted pleat in the front and back and lapped side seams. The pattern is in five sizes, from thirteen to seventeen years. The fourteen-year size requires eight and one-quarter yards of material twenty-four inches wide or five and one-quarter yards thirty-six inches. The guimpe requires three yards twenty-four inches wide.

No. 2215 (15 cents).—A shirt-waist dress is a summer necessity for every young girl. This pretty model is of pale-blue chambray, but the pattern is just as appropriate for any washable material, lawn, gingham, percale, etc. The waist is tucked on each side of the front and fastens at the left side with a row of buttons. The back is plain, with the exception of a deep Gibson tuck stitched down from shoulder seam to waistline on each side. The sleeves are in the usual shirt-waist style. At the neck is worn a white linen collar, though a collar of the material can be substituted if desired. The skirt has eleven gores and is trimmed around the bottom with a shaped band of the material. The pattern is in four sizes, from fourteen to seventeen years, and requires for the fifteen-year-old size, eight and one-quarter yards of material twenty-four inches wide, five yards thirty-six inches wide or four and one-quarter yards forty-four inches.



Thirteen-Gored Pleated Skirt



Nine-Gored Skirt



Sixteen-Gored Skirt

THE everyday frock is, of course, the most important of the young girl's gowns. Since it is much more used than any other, it is also sure to wear out before the rest of the wardrobe. Consequently, in replenishing the wardrobe with the idea that nothing more will be needed until the fall, it is well to have a good supply of everyday frocks. These may be guimpe frocks to be worn with a coat to match, or jumper frocks to be worn with an odd top coat, or tailor-made suits to be worn with shirt waists. The choice usually depends on the size of the girl, as that more or less affects the becomingness of the various styles. A small girl who is very slight, even though she is fifteen or sixteen, is apt to look rather odd in a tailored skirt and shirt waist. For her the jumper frock is best, and it is very frequently completed with a short jacket of the same material. Very stout young girls—of whom there should be just as few as possible—also look best in a one-piece frock, or at least one in which the waist and skirt are of the same material. For the well-built, athletic girl, nothing is better in everyday frocks than the tailored suit with shirt waists.

Both short and long, or rather medium length, coats are being made for the young girl by the fashionable tailors. The coats are never more than semi-fitting, the most fashionable of them, especially the short coats, hanging quite straight from the shoulder without any attempt to define the lines of the waist.

Pleated skirts are still used, as nothing is more becoming to the young girl; but the style has been so popular for years now that an effort is being made to get away from it, and most of the new skirts are either plain gored or gored with

pleats either at the sides or in front.

One very attractive suit is made with a skirt which is trimmed with tucks and stitching around the bottom. There may be three or five tucks between two rows of stitching. The jacket of this suit is made in a particularly attractive model. It is single-breasted and fastened invisibly. It is quite loose, hanging straight from the shoulders, so that it stands out well at the sides at the belt line. The jacket comes slightly below the waist in front and slopes up at the sides and back. The fronts and lower edge are finished with a row of stitching. The sleeves are long and full, having a box-pleat coming from the shoulders and reaching to the cuff, which is deep and flaring. The trimming on the jacket, except the stitching, consists of braid ornaments and a lace collar.



No. 2213—5 sizes, 13 to 17 years.



No. 2215—4 sizes, 14, 15, 16 and 17 years.

Fashionable Costumes for Young People



2208, Misses' Jumper Dress

2181, Child's Dress

2034, Misses' Shirt-Waist Dress

2186, Girls' Dress

No. 2208 (15 cents).—A very simple and pretty jumper dress for a miss is shown at the extreme left of the illustration. Pale-blue chambray with trimmings of fancy cotton braid was the material employed for our model. The jumper portion has its fulness laid in tucks beneath the low round neck back and front, and blouses just slightly at the waistline in the front. The closing is in the center-back. The seven-gored skirt is tucked at the top to short yoke depth. The pattern of this pretty jumper dress is cut in five sizes, from thirteen to seventeen years, and requires for the fifteen-year-old size eight and a half yards of material twenty-four inches wide or four and a half yards thirty-six inches wide or five and a half yards forty-four inches wide.

No. 2181 (15 cents).—Dotted swiss was used to make this dressy little frock, which has a most attractive blouse waist with a deep Gibson tuck on each side of the front. The neck is cut square, in the manner so comfortable for hot weather, though it can be made high if preferred. The sleeves are in bishop style with flowing sleeve-caps, but in this view of the gar-

ment only the sleeve-caps are used. The full straight skirt is sewed onto the waist. The pattern is in four sizes, from four to ten years, and requires for the six-year size five yards of material twenty-four inches wide, four and a half yards twenty-seven inches wide or three and a half yards thirty-six inches.

No. 2034 (15 cents).—This charming little frock is simple and girlish in the extreme, and yet dressy enough for all occasions. Our model is of white finely dotted swiss daintily embroidered on the waist, which is cut with a Dutch neck, but can be made up with high neck if preferred, as shown in the back view at the foot of the page. There are three deep tucks on

each side of the center, both front and back, stitched down to yoke depth in the front and to the waistline in the back. The closing is formed in the center-back. The sleeves are very pretty indeed, being tucked just above the turn-back cuffs of the material, that are daintily embroidered. If preferred, however, long sleeves can be used instead. The skirt has nine gores and is side-pleated and stitched in tuck effect to deep yoke depth and trimmed with

(Continued on page 880)



2181



2208



2034



2186

A Page of Dainty Summer Frocks



No. 2184—4 sizes, 6, 8, 10 and 12 years.

easily run in, and strips of lace insertion or embroidery may be sewn between them, although this decoration is not at all necessary. The waist of the dress is very easy to make, and is finished when the shoulder and under-arm seams are closed, the collar sewn on and the lower edge shirred. The pleats in the skirt are laid in groups of two and pressed to position. Plaided ginghams, madras, chambray and grass linen are very desirable for this dress, and the collar may be of the same material or of white piqué. The frock is cut in four sizes, from six to twelve years, and requires four and seven-eighths yards of



No. 2182—4 sizes, 6, 8, 10 and 12 years.

able in children's dresses, this will certainly be a color season. Plain chambrays, neat striped shirtings, cotton voiles and linens are all being purchased for children's dresses, and the largest shops report many sales of dark-blue calico spotted with white for the same purpose. Any one of the above-mentioned materials would be just the thing for this small frock, with the addition of white lawn, dimity or cross-bar muslin for the guimpe. The front panel shown in this design is one of the newest fashion wrinkles, and is most becoming to all small figures. The long shoulder effect, deep armhole and full pleated skirt are also features of the garment. The pattern is in four sizes, from four to ten years. The six-year size requires five and three-eighths yards of material twenty-two inches wide or three and three-eighths yards thirty-six inches, without guimpe.

No. 2184 (15 cents).—The smallest view explains the construction of this little dress very well. It is made with a deep yoke front and back, to which the body is joined. The skirt is in one straight piece, gathered at the top and finished at the lower edge with a hem. Such a dress can be trimmed in any number of ways, but perhaps the main view suggests the prettiest one. Blue and white striped linen is the material used, and a narrow fold of the goods appears on the skirt. The yokes are cut out of embroidery, and white piqué makes the large collar. This collar is slashed four times, and two straps of the material are passed through the openings and fastened to the belt with pearl buttons. This dress is cut in four sizes, from six to twelve years, and requires five and one-eighth yards of material twenty-four inches wide or two and three-quarter yards forty-four inches wide for the eight-year size.

No. 2207 (15 cents).—Dresses with guimpes are always popular and save a great deal of laundering, for one dress of gingham or grass linen can be worn a long time without washing if fresh guimpes are put on with it. The neck and sleeves are the first places to become soiled, and it is most desirable to be able to cleanse those spots without immersing the entire frock. Four tucks in the front and back of this guimpe are



No. 2207—4 sizes, 6, 8, 10 and 12 years.

twenty-four inch goods or three and five-eighths yards of thirty-six inch for the eight-year size. Three yards twenty-four inches wide are needed for the guimpe.

No. 2182 (15 cents).—An attractive combination of plain and striped material makes this model particularly attractive for a season of striped effects, such as the present one. Blue linen is used for the dress proper, and blue and white striped linen for the bands. A guimpe of allover embroidery may be worn with the dress, or this may be omitted and the neck left low for summer, a style as popular as it is sensible. In front, a group of small tucks are stitched down for a few inches and then fly in pretty fullness. A wide tuck over each shoulder is stitched to the waistline both back and front, and to this the trimming band is joined with a piece of narrow embroidery beading. In sharp contrast to the skirts of ready-to-wear dresses, which are usually skimpy to the point of discomfort, this skirt is stylishly full. Its fullness is laid in deep pleats and the whole skirt is in one piece. Challie and cashmere with bands of striped silk or ribbon are recommended when washable material is not desired. This pattern is very suitable for girls of six, eight, ten or twelve, in which sizes it is cut. For the eight-year size, four and three-quarter yards of goods twenty-four inches wide will be required, or three and three-eighths yards thirty-six inches wide.

No. 2219 (15 cents).—

While white is always desirable in children's dresses, this will certainly be a color season. Plain chambrays, neat striped shirtings, cotton voiles and linens are all being purchased for children's dresses, and the largest shops report many sales of dark-blue calico spotted with white for the same purpose. Any one of the above-mentioned materials would be just the thing for this small frock, with the addition of white lawn, dimity or cross-bar muslin for the guimpe. The front panel shown in this design is one of the newest fashion wrinkles, and is most becoming to all small figures. The long shoulder effect, deep armhole and full pleated skirt are also features of the garment. The pattern is in four sizes, from four to ten years. The six-year size requires five and three-eighths yards of material twenty-two inches wide or three and three-eighths yards thirty-six inches, without guimpe.



No. 2219—4 sizes, 4, 6, 8 and 10 years.

Summer Styles for Little Folks



2123, Girls' Sleeveless Jacket
1910, Child's Box-Pleated Dress

1897, Child's Dress with Guimpe
1969, Child's Coat

No. 2123 (15 cents).—White piqué with the collar stylishly braided in white cotton soutache was used to make this smart little sleeveless jacket. It is cut with the front and back in one piece, and can have the front in either of two outlines. The design is suited for pongee, tussah silk, taffeta, voile, piqué, duck, etc. The pattern is in five sizes, from four to twelve years, and requires for the eight-year size three yards of material twenty-seven inches wide, one and five-eighths yards thirty-six inches wide or one and one-quarter yards fifty-four inches wide.

No. 1910 (10 cents).—For very little children there is nothing quite so smart as a box-pleated frock. Our model is of pink and white lawn with a box-pleat on each side of the front and back, but the novelty of this dress consists in the fact that these pleats are only stitched down to yoke depth and are then pressed in shape to the hem and let fly. A sash of silk or the material is worn around the frock at deep French waistline, which holds in the fulness a little; but the frock is very pretty without the sash. The neck is high and finished with a low stock collar. The sleeves are gathered into narrow cuff bands. The pattern is cut in five sizes, from one to five years, and requires for the three-year size, three and three-quarter yards of material twenty-two inches wide, three yards twenty-seven inches wide, two and one-eighth yards forty-four inches wide or one and seven-eighths yards fifty-four inches in width.

No. 1969 (15 cents).—In the six-year size, this coat requires two and one-eighth yards of material thirty-six inches wide or one and three-quarter yards forty-four inches wide. The pattern is cut in five sizes, from two to ten years. Its general lines resemble those of the popular box coat, but a trifle closer fitting alters it somewhat and makes it present a more shapely appearance. The slashed lower edge and shaped collar correspond unusually well, and two styles of sleeves are given in the pattern. One is a full bishop terminated by a wide turn-back cuff; the other a plain coat sleeve with the fulness at the top laid in small pleats.

Braid frogs are the means of fastening, as the fronts do not lap enough to button through. Three rows of machine stitching are in perfect agreement with the character of the coat, and are an inexpensive as well as a smart finish. White piqué is pretty for

a washable coat, and the same fabric is irresistible in pink and blue; but these tints do not stand laundering well and are very apt to fade. Tan crash, pongee, linen and duck all deserve mention and are practical in every color.

No. 1897 (15 cents).—The circular skirt, with its soft, pretty ripples, is the latest fancy of Dame Fashion, and the design shown here is one of the first to introduce this feature into the children's department. The illustration shows how successfully it has been done, for nothing could be prettier than the simple, childish frock pictured here. Those who are looking for a model that can be made in a short time will find just what they want in this design. The yoke is in one piece, and there are but two skirt sections. After the front and back of the skirt have been joined by closing the under-arm seam, the yoke is attached. Then the revers are adjusted, the sleeve-caps sewn on and the dress is done, with the exception, of course, of the little white guimpe that is usually worn with it. The original of this frock is made of pale-blue linen. A soft tie of silk is brought around under the revers and loosely knotted in front. The pattern is cut in three sizes, from two to six years, and requires for the four-year size, for the dress, two and seven-eighths yards of material twenty-four inches wide, one and seven-eighths yards thirty-six inches wide, or one and a half yards forty-four inches wide. For the guimpe, two and five-eighths yards of material twenty-four inches wide, one and five-eighths yards thirty-six inches wide or one and a half yards forty-four inches in width.

CHILDREN of all ages have been most picturesquely provided for by the fashion designers of this summer's bravery. The very little children are always the most fascinating to consider from the standpoint of costuming. Bonnets and hats for the tiny girls to wear with fine and fragile frocks are quaintly picturesque.

Some of the newest seen at exclusive shops are made of white or colored lawn or batiste. Poke bonnets, Quaker bonnets and rather eccentric shapes are all seen. The most attractive and stylish of the bonnets are very moderate in size, and seem almost small when compared with the large pokes and picture bonnets of former seasons.



2123



1910



1897



1969

Concerning Children's Dress



Straight Skirt

No. 2200—5 sizes, 2 to 10 years.

dren's frocks, and dresses of this description are very fascinating, with their plain front panels, full sides and wide sashes. First, the front of the waist is joined to the panel and the back of the waist is joined to the back yoke. Shoulder and under-arm seams are next closed and the waist and skirt sewn to the belt, over which the sash is arranged. The sleeves may be full or elbow length, and the neck high or cut out in a tiny square. Gingham in checks, plaids and stripes, and blue, pink, brown or red chambray, besides other printed cotton materials, are recommended for this design. Lawns, swiss and fine white stuffs are also suitable. This frock can be obtained in three sizes, from two to six years, and four and seven-eighths yards of twenty-four inch goods or three and one-quarter yards of thirty-six inch goods are required for a girl of four.



No. 2178—3 sizes, 2, 4 and 6 years.

armhole, sewing in without any fullness. The sleeves may be pleated or gathered at the lower edge and the yoke-facing may be used or not, as one prefers. Blue serge and flannel or white duck are the best materials to use. A tie of dark-blue soft silk accompanies the blue blouse, while a red scarf is considered the proper thing when white duck has been used. This pattern is in six sizes, from four to fourteen years, and requires one and five-eighths yards of yard-wide goods or one and three-eighths yards of fifty-four inch for the eight-year old size.

No. 2200 (10 cents).—The prettiest way to dress a child is the simplest way, and the simplest way is always the easiest way, as the little frock here illustrated proves, for nothing could be more fetching, require less trimming or be made in less time. The low French waistline, short ruffy skirt that stands out saucily from the tiny knees, and little puff sleeves combine to make a most attractive frock. The waist is perfectly plain, with the exception of a group of tucks on each shoulder, and the only finish required by the skirt is a deep hem at the lower edge. This dress will be delightfully cool during the hot summer weather, while a white guimpe slipped on underneath it will afford sufficient protection for a damp or chilly day. Pink and white dimity, with a strip of embroidery insertion at neck and sleeves and a dashing sash of wide pink ribbon will make an afternoon or Sunday dress, while blue chambray with dark blue and white plaided ribbons is a more sensible choice for every day. The pattern is cut in five sizes, from two to ten years, and requires four and one-eighth yards of twenty-four inch goods, or two and three-quarter yards of thirty-six inch for a girl of six.

No. 2196 (15 cents).—Princess effects have even found their way into children's frocks, and dresses of this description are very fascinating, with their plain front panels, full sides and wide sashes. First, the front of the waist is joined to the panel and the back of the waist is joined to the back yoke. Shoulder and under-arm seams are next closed and the waist and skirt sewn to the belt, over which the sash is arranged. The sleeves may be full or elbow length, and the neck high or cut out in a tiny square. Gingham in checks, plaids and stripes, and blue, pink, brown or red chambray, besides other printed cotton materials, are recommended for this design. Lawns, swiss and fine white stuffs are also suitable. This frock can be obtained in three sizes, from two to six years, and four and seven-eighths yards of twenty-four inch goods or three and one-quarter yards of thirty-six inch goods are required for a girl of four.

No. 2178 (15 cents).—A coat to wear over thin dresses is a summer necessity, and serge holds first place among the materials desirable for children's outer garments, because it is light in weight and yields the proper amount of warmth without being heavy. White serge with trimming of white silk braid and three pearl or gilt buttons was used for the original of this model with great success, and pongee or a fine flannel can also be recommended. The body and sleeves of this coat are in one, and this makes it particularly easy for an amateur to handle, besides lessening the work at least fifty per cent. Loops made of narrow soutache braid are sewn to one closing edge, and these loops slip over the buttons opposite. This method of fastening is seen on most of the exclusive models, and does away with the trouble of making buttonholes. This coat may be ordered in three sizes, from two to six years, and requires one and seven-eighths yards of material thirty-six inches in width for the four-year size.

No. 2210 (10 cents).—A sailor blouse in regulation naval style, with its main features identically the same as those of the blouses worn by the jackies in Uncle Sam's navy, will appeal to boys of all ages. Nothing cooler or more comfortable could be devised for hot weather wear than our model, which is made with a separate shield, to be worn or omitted at will. The body of the blouse is cut extra long on the shoulder, and the sleeve exactly fits this large



Straight Skirt

No. 2196—3 sizes, 2, 4 and 6 years.



No. 2210—6 sizes, 4 to 14 years.

Practical Styles for Children's Bathing Suits



No. 2214—5 sizes, 6 to 14 years.

No. 2214 (15 cents).—This pretty little bathing suit is of navy-blue mohair trimmed with rows of narrow black braid laid on bands of red mohair, and further brightened with a red silk tie. It is made in the usual manner, with a blouse waist attached to full knickerbockers. The straight gathered skirt buttons on around the waist. The pattern is cut in five sizes, from six to fourteen years, and requires for the ten-year-old size six and a half yards of material twenty-two inches wide, four yards thirty-six inches or three and a quarter yards forty-four inches.



No. 9695—7 sizes, 4 to 16 years.

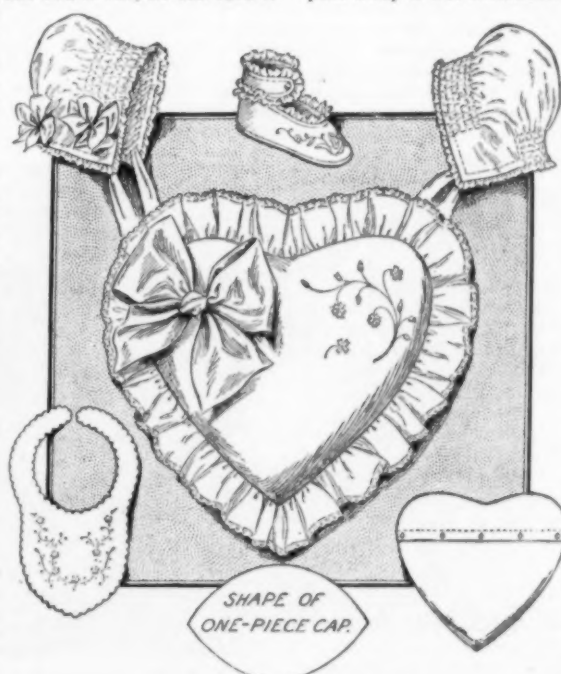
No. 9695 (15 cents).—This serviceable bathing suit for a little boy is made of blue flannel and trimmed in the waist portion with bands of white flannel edged with black braid. It can be made either with or without the sailor collar, as desired, but boys who swim at all do not like to be bothered with it. The pattern is cut in seven sizes, from four to sixteen years, and requires for the medium size three and a half yards of material twenty-seven inches wide, two and seven-eighths yards thirty-six inches wide or two yards forty-four inches.

A SMALL boy will find infinite delight in hammering tacks into a block of soft wood. When one end is full, he can turn it over and drive in more at the other, and so on, further employment being found in taking them out again. Small tacks, soft wood and a very light hammer, of course, are necessary.

A BIG box of sand is a source of great joy to small children when a slight ailment or bad weather confines them to the house all day; and this is not impossible to manage in a workmanlike nursery, if a large dust-sheet is spread on the floor when the operations commence. The box should be on wheels, as sand is very heavy, and it should be rolled away out of sight when not in use. Tiny spades and pails, also some pebbles and shells, are required to make this famous play complete, and should any sand be spilled on the unprotected part of the room, it is easily swept up.

HOWEVER soon children tire of playing with toys, they always find endless amusement in making new playthings for themselves. The fabrication of paper dolls out

of colored fashion plates is a work which will easily serve to pass away a wet afternoon in the nursery. The figures should be cut neatly round, pasted on to cardboard and this in turn cut out so as to stiffen the figures. The arms and legs can be made to move if these are divided in the first instance, mounted separately on cardboard and attached to the dolls by means of small paper fasteners, the heads being treated in like manner.



No. 2220—Cut in one size.

No. 2220 (10 cents).—This infants' set is, with the exception of the bib, also illustrated and described on page 837. The dainty little cap is cut in one piece, and requires half a yard of material, two and a half yards of edging and one and a half yards of ribbon. To make the bib you will need three-eighths of a yard of material. This bib is very dainty and pretty if it is embroidered in some small floral design. The booties require one-quarter of a yard of material, three yards of edging and two buttons. The pillow-case can be made of seven-eighths of a yard of material, one yard of ribbon and five buttons.



Lessons in Dressmaking

Just How to Embroider a Shirt Waist

By MME. ELISE VAUTIER

IN our mothers' early days machine work was considered good enough for any kind of sewing, however dainty. Machine work was considered a novelty then, and on that account desirable. Our grandmothers, poor souls, had to do handwork, because they had no machines. So they wasted

their precious time and eyesight putting infinitesimal stitches in the hems of skirts an indefinite number of yards around the bottom.

The woman of the present day likes handwork on her clothing, of course. Whether the garment be for underwear or outer-wear matters not at all, handwork lends a certain charm—and a decided value—to almost any kind of feminine garment. But, unlike our grandmothers, we want it to show. Machine stitching is good enough for the inside of garments and long seams, but we want handwork to be seen. That is, I think, a very sensible idea. It takes time, skill and patience

to do, and is very beautiful when it is finished, so it ought to be quite conspicuous.

The designs displayed here are intended for the front of a shirt waist, and are handsome enough to adorn any material, however fine. It is very easy to transfer the patterns from the paper on which they are printed to the material. Just the proper combination of a little moisture and a hot iron and the deed is done.

Fig. 1 shows a small portion of Pattern 13 partially worked. This design is intended for eyelet work, though, of course, it may be worked solid if preferred. When working this design it is well to begin with the stemming. This is the least interesting to do, and it is nice to get it out of the way. To prepare the stem for working small stitches are run the

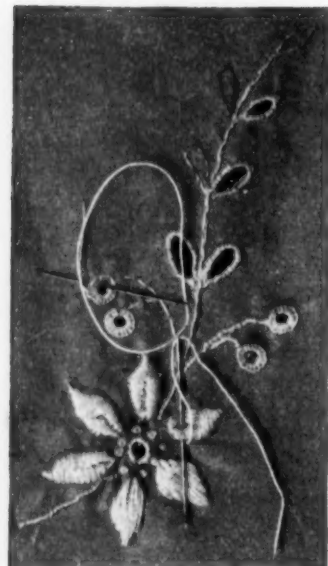


Fig. 1—Showing method of making plain eyelet and buttonhole eyelet stitches. Part of Pattern 13.

length of the stem and back. The second row of stitches should fill in all spaces left by the first row. This forms what seems like an unbroken thread along the entire stem. These long stitches are then covered by tiny over-and-over stitches worked across the stem.

The large oval eyelets in this design are worked in this same stitch. The outline is first followed by one row of tiny running stitches. Then an incision is made through the long way of the eyelet and the edges pressed back beneath the marking line. This forms a double edge, which is then covered by the same tiny over-and-over stitches described above. I know no other

way of describing them—they just go over and over the thread marking the outline. They must be small and close to form a firmer edge. After this is done, all superfluous material is trimmed away from the wrong side. If the eyelet to be worked is small and circular, a stiletto is used to make the incision. This is pushed through the eyelet until it reaches the thread marking the outline. This thread and the raw edge are then covered by the over-and-over stitch.

The small circular eyelets between the oval eyelet and the blossom on this design are marked with a double circle, and are meant to be worked with buttonhole stitch. To do this, run the staying stitches around both circles and push the stiletto through the center of the eyelet until it reaches the inner circle only. Then cover both outlining or staying threads with a buttonhole stitch, making the edge of the stitch reach the outer, not the inner circle. See Fig. 1.

The flowers in this design are first padded and then covered with a plain satin stitch. The padding is composed of long stitches, which must run from the outer edge of the petal to the center of the flower, and should be laid close enough to just cover the material. You will notice in Fig. 1 that the upper half of the petal is worked solid, but that the lower portion is worked in two parts. The pattern is stamped this way, so when working these petals it is well to look now and again and see where the dividing line begins. This is easily ascertained by separating the padding stitches with the point of the needle, or one may omit a couple of the padding stitches down the center of the petal, so the dividing line will not be covered. The satin stitch alluded to above is

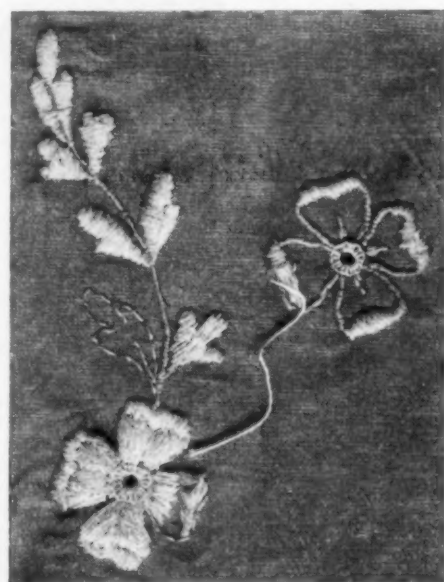


Fig. 2—Showing how petals can be worked solid or in outline. Part of Pattern 15.

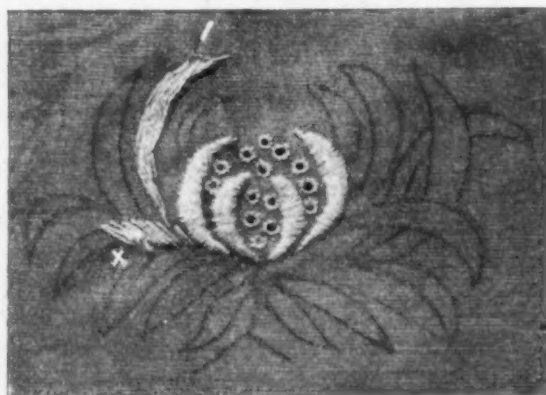


Fig. 3—Showing way of working petals and eyelets, and right and wrong way of padding. Part of Pattern K.

only the "over-and-over" stitch on a larger scale. You begin to work at the outer edge of and across the petal, long, even stitches, until you reach the dividing line, and then you work from the center or dividing line to the edge of the petal. Fig. 1 shows a petal padded and partially worked, with the needle in position for a stitch. The center of this flower is composed of a buttonhole eyelet and French knots. The former has been previously described, and the latter will be later on, in Fig. 4.

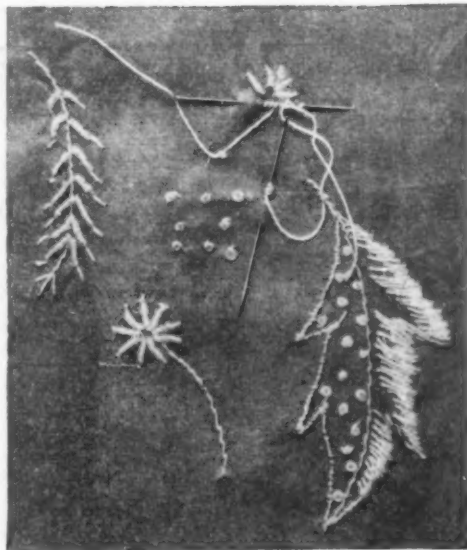


Fig. 4—Suggestions for easy and effective stitches.

Fig. 2 shows a portion of Pattern 15. This design looks lovely worked in white or natural-colored linen. The flowers can be worked solid or only partially solid, as shown in one of the blossoms in Fig. 2. The latter way is less work, and really far more attractive when worked entirely in white than the solid work. When colors are to be used and the petals can be shaded so they will look cup-shape, the solid work is preferable. When the petals are to be worked solid, run the padding stitches from the inside edge of the petal about half way to the outer edge; then, when the outside stitches are placed, slant them from the outer corner, where the petal begins to turn, toward the lower center of the petal. The curled edges of the petals must be padded across the leaf of the flower and worked in short, straight stitches from the extreme outer edge of the flower across the padding.

If the flower is not to be worked solid, two threads should be run around the outline of the flower and then covered with tiny over-and-over stitches, in the manner previously described for stemming in Fig. 1. Then the curled edge of the petal only is padded, and worked like the same part of the solidly-worked petal. The directions for working this have already been given. The line on the inner center of the petal is covered by one long stitch, with a shorter stitch each side of it. The center of the flower is made of a buttonholed eyelet. See Fig. 2. You will notice in this same figure that one of the leaves is outlined only; it must be padded as well, of course. Sometimes the stamping may happen to come out a trifle indistinct in some places, and the placing of the padding stitches will almost obliterate them. Then the outlining is of some service, for it makes a distinct outline that is easily followed. The leaves are worked in satin stitch, the same as in Fig. 1.

Fig. 3 is a detail of Pattern K. This is a most beautiful design. The pattern for inserting lace that twines among the flowers may be omitted, of course; but it is such an addition, I

feel sure no one will want to do so. The flowers of this design should be worked solid, but the leaves, simulating maidenhair fern, are prettier worked as eyelets. When padding the leaves, be sure to have the stitches run lengthwise. In Fig. 3 the petal marked with a straight line shows the correct method of padding; the one marked with a cross, the incorrect way. After the padding is done, the petals are worked in satin stitch. The center of the flower is marked for tiny eyelets or for French knots, as is preferred.

Fig. 4 shows four or five stitches that may be of use in a number of different ways. They do not require any especial stamping, and fill up space quite rapidly.

When selecting a design, one is often dismayed at the size of the leaves. The idea of working them solid is simply out of the question, and yet mere outlining is insufficient. In a case of this kind, the long and short stitch comes in

very conveniently. If this stitch is to be used, three or four rows of padding stitches must be placed close up to the outline of the design to be worked. This is really just a buttonhole stitch—first a short and then a longer one. The thread should be kept on the outer edge of the leaf or design. The stitches must be graduated according to the design; that is, both the long and the short stitch must grow shorter where the design narrows, and both must grow longer where it widens. Notice Fig. 4. If one side of the leaf is to be filled in with French knots, like the model in Fig. 4, that side of the design is merely outlined, either with the outline or stemming stitch, and the vein down the center of the leaf is treated in the same manner. Then the French knots fill in the intermediate space between the edge of the leaf and the center vein.

(Continued on page 876)



No. 13—Shirt-Waist Design.—This pattern is intended for a shirt waist buttoning in the back, and may be worked in either eyelet or solid or entirely solid. Outline stitch is simple and effective if combined with solid or eyelet work. The collar and cuffs to match are 10 cents extra. Price, 10 cents. We pay postage.



No. 15—Shirt-Waist Design.—This is intended for a shirt waist buttoning in the back, and may be worked in either eyelet or solid. Lace insertion should be used in the space between the two lines. The collar and cuffs are 10 cents extra. Price, 10 cents. We pay postage.

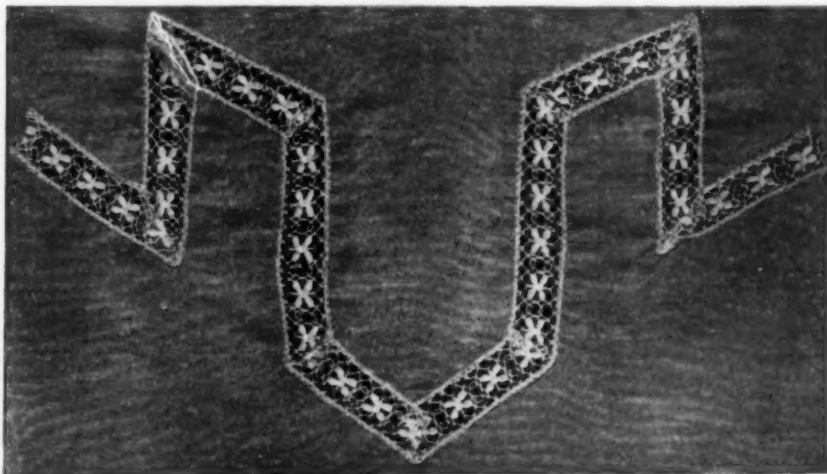
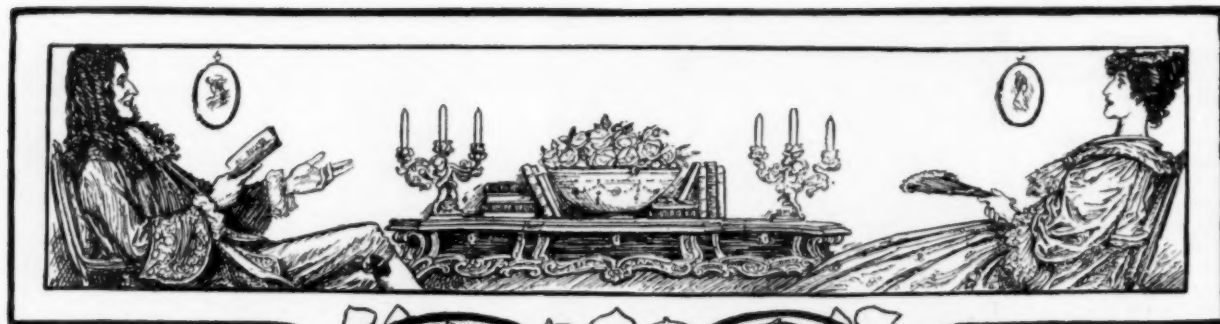


Fig. 5—The best way to apply insertion to Pattern K.



Pattern K—Shirt-Waist Front.—This design is intended for a waist buttoning in the back. The space between the lines is for lace insertion, which should be continued to the seams. The collar and cuffs may be made of rows of lace insertion to match. Price, 10 cents. We pay postage.



A Message

The Story of a

MR. LEACH was obdurate beyond all reason, and Gerald Archer put down the money-lender's letter with a sigh. There was only one other missive on the breakfast-table that morning, and that was equally unsatisfactory, being a regretful intimation from a well-known New York dealer concerning the price of Gerald's last Academy picture, and the young artist put the second depressing communication carefully on the top of the first and turned with a smile to his wife as she entered the sunlit room and took her place at the table.

"Any news, dear?" she said.

"Only an ultimatum from Leach, who seems a little unreasonable. He gives me until Wednesday next, and so far as paying him the \$3,100 in full is concerned, he might just as well give me until this afternoon."

"Oh, Gerald, Gerald, why ever did you do it, dear?"

"Well, my dear Beatrice, poor old Laurence was fairly cornered, and through no fault of his own that I could see; and it was certainly no fault of his own that he should happen to trust himself to Holden's well-known ability to drive a motor car and get smashed up, was it?"

"No," admitted Beatrice, dubiously; "but he may recover, I suppose?"

"He may, and I hope most sincerely that he will, for his own sake as well as mine. But Leach won't wait; these final payments are already so much overdue."

"Well," concluded Beatrice, as she poured out the coffee, "I am sorry for Laurence, very sorry, indeed; but I am sorry for ourselves. But there, let us, like Mr. Micawber, hope that something will turn up. Johnson's customer may pay the \$1,300 for the picture which he has been negotiating for."

"He says that \$1,000 is the utmost he can get; there is no demand for pictures just now, and it seems that no one has any money but those who lend it!" and Gerald passed over to his wife the second depressing epistle.

He opened the morning paper, but had not read a dozen lines before two arms were wound affectionately around his neck from over the back of his chair, and his wife murmured lovingly, "Well, cheer up, old dear!"

"Oh, yes," responded Gerald, "we will cheer up if the roof falls in; but from all that I have heard, I believe that bankruptcy is not altogether a cheerful object, or calculated to induce cheerfulness."

"Oh, don't talk about such a thing, or think of it," she shuddered.

"We won't, darling. I feel a little more sanguine, now that I have had my breakfast." And Beatrice went to the oval mirror above the fireplace to rearrange the disturbance of her prettily dressed hair.

At that moment there came a pattering of racing feet along the corridor outside, and the door burst open to the accompaniment of yells of joyful laughter, as the race between two sunny-haired children finished in a dead heat at daddy's knee. They climbed all over the unresisting object of their childish devotion, and for the next ten minutes all Gerald Archer's worries were miles away.

But when the studio door was closed and the work of the day was faced, the recurring thoughts of pending trouble distracted him from his work, and he paced the room moodily,

From the Sea

Piece of Good Luck

puffed at his pipe and gazed abstractedly at one object after another without consciously seeing any.

He came to a halt at the large window that overlooked the garden. Beyond the limits of his little domain there faded into the blue distance the wide stretches of the Long Island coast.

In the glow of the early spring sunshine there were already a few bright flowers in the garden, happily suggestive of the summer to come, and from the distance came the regular boom of the incoming tide.

Five years before Gerald Archer had watched and superintended with loving care the building of this little place that had already become so dear to him, and now it really seemed in jeopardy, like the struggling ships that he had so often seen heading for the harbor of the city beyond.

These five years at Overhampton had been five years of unalloyed happiness. He had then taken his young wife to the dainty little nest by the sea. The arrival of the little son, and later the arrival of the small daughter, had prevented any chance of loneliness. These felicities, with a fair amount of success in his work, had justified his circle of friends in referring to Archer as a "lucky man."

And now one of his friends had unfortunately raised the first serious cloud. It was the old story: An unfortunate speculation with insufficient capital; an advance from a money-lender; the capacity for earning money temporarily, or possibly permanently, suspended, and the surety called upon to pay.

Gerald paced the room and tried, without success, to center his attention upon his work, and after lunch abandoned the effort in despair. The more he reviewed the situation the more gloomy it seemed, and the sunshine outside and the soothing cadence of the sea seemed to suggest the chance of some distraction of thought.

So the palette and the brushes were cleaned and put aside, and Gerald strode off down toward the wide, swift-running river that separates Overhampton from the golf links and desolate coast-line that led to Klemping.

The ferryboat soon landed him on the other side, and half an hour's climbing over the deserted sand dunes and battling with a stiff sea breeze made him oblivious to all sensation by the glorious consciousness that after all it was a good thing to be alive.

Three miles' tramp brought him to Klemping, where the solitary life-saving station and a few children joyfully trudging home from the village school seemed to comprise the entire population of the place.

The sun was setting over a golden, wind-tossed sea when Gerald turned his steps homeward, this time along the foreshore, with its weird assortment of oddments that the tides of weeks past had washed up and left among the seaweed and pebbles for the beach-combers that seldom ventured so far.

On the other side of the inlet that marked the limits of Overhampton they sauntered along the coast all day long, these gaunt, sunburnt objects, that looked like sailors degenerating into scarecrows, patiently searching from sunrise to sunset for the trifling finds that seemed of such little value after all. But on this side the flotsam and jetsam, the broken baskets, the fishing-net floats, the scraps of metal and the planks of wood that had been lost or thrown away, were left to be washed back

again into the sea or lie unheeded to rot upon the shore. There was one object that so far aroused the curiosity of Gerald, as he vaulted a breakwater, that he stopped and prodded it with his walking-stick.

It was half buried by the wash of many tides, and looked like a bag of sand that might have been carried for ballast by a fishing boat, and discarded for a more valuable freight. But the observant eye detected that the material was not sacking, but canvas, and it was bound with whipcord.

This suggested investigation, and Gerald stooped down and in the fading light examined it with interest. It was, after all, he concluded, only what it had first appeared to be, and he walked on for some distance, and then, upon a momentary impulse, returned to assure himself that he was right.

It certainly looked odd, and it had a resistance that was totally unlike sand. An artist, like a sailor, generally carries a serviceable pocket-knife, and in another minute there was a long slit in the canvas.

No one knows exactly what one might do under any given circumstances, and Gerald recalled in later years the fact that when that slit in the canvas partially revealed the contents of the bundle, he arose from his crouched position and stared out to sea, as a man half dazed by a sudden blow.

There was no one within sight. Far away along the coast was a glimpse of the old wooden pier of Overhampton. Across the sea the setting sun was half below the horizon. Over his head a seagull buffeted the wind and called to its mate.

Then Gerald slowly closed his knife, returned it to his pocket and stooped again to more carefully examine his find.

The canvas was old and in some places half rotted with sea water. From the portion of it left exposed above the sand Gerald judged that in shape it was like a large body belt, and as he scraped the sand and stones from around it, a strong brass buckle soon proved this to be the case.

Within the stoutly-lined canvas were numerous pockets, carefully buttoned, and the slit of Gerald's knife had revealed their contents to be carefully packed rolls of sovereigns of the early Victorian period.

It was now nearly dark, and the rising tide warned Gerald that there was no time to lose; so that, hastily finishing what further excavations were necessary to release the mysterious bundle, he rolled it round as best he could to protect its precious contents and started for home.

The burden was heavy and its weight was increased by its sodden condition; but a light heart lightens a heavy load, and, with the exception of one or two narrow escapes of a sprained ankle as he blundered in the darkness across the sand dunes, Gerald brought it safely to the river.

There were two boats moored to the ferry steps, and rather than risk the inquisitive attentions of the ferryman, who was evidently in his cottage near by, Gerald loosed the nearer one and pulled himself, alone in the darkness, across to Overhampton.

When he reached home he entered by the garden gate and, crossing the lawn, stopped for a minute to look through the long windows into his studio, where Beatrice sat gazing sadly into the dancing firelight.

Gerald let himself into the house with his latch-key, and, depositing his burden in an obscure corner of the hall, sought his wife. She jumped up from her chair with a glad welcome.

"Hello, old boy; been to seek inspiration?"

"No, darling; been to find it, I hope," he replied, as he sank into a comfortable chair and stretched his feet to the fire.

"I will just have a cup of tea, dear," he continued, as he slowly filled and lit his pipe, "and then I will trot down to the bank and ask old Winters to come and dine with us this evening. I like his company and I want his advice."

"Ah, I have been thinking that he might do something; but it isn't very pleasant, is it?"

"It may be, dear," said Gerald with a quiet laugh. "We shall see."

After tea, when Gerald was setting out to seek his guest, he turned back into the studio and said:

"Oh, I say, dear, I think that you might tell Mary to have a particularly nice dinner; I am hoping that we shall have a rather pleasant evening."

And then he was gone, and Mrs. Archer returned to her fire-gazing and wondered whether it was really a blessing that her husband had such an extremely sanguine disposition.

The little dinner party was a great success, in spite of the fact that the two men had sat in the studio with the door locked until the soup was nearly cold.

"We will have our smoke in the studio, dear," said Gerald, as his wife left the table, "and we want your company. We are not going to talk business, as you probably imagine. We are going to hold an inquest."

"What do you mean, Gerald?"

"You shall soon see, dear. Follow me," he replied, laughing mysteriously. He led the way across the hall and opened the studio door with the key that he took from his pocket.

Within the cozy room a bright fire burned cheerfully, and sparkled merrily on picture frames and china. A table had been cleared and covered with a mackintosh coat. Beside the sodden litter of cut canvas there were substantial piles of golden coins, carefully arranged in rows; and there was a small Worcester cup, taken from a china cabinet, that was nearly filled with cut and uncut diamonds. There were the broken fragments of a Chianti bottle and a rough sheet of paper, covered with a pencil scrawl, that had been taken from it.

Here was evidently the key to the mystery, and Beatrice picked it up with trembling hands, while Mr. Winters, with a complacent smile, stood in front of the fire puffing at his cigar, and Gerald, from the deep recesses of an easy chair, surveyed the display as if such a find was a matter of daily occurrence.

"Read it, dear, read it," he ejaculated, and word by word she deciphered it. It was dated the 4th of January, 1884, with no clue as to the whereabouts of the writer, and the contents were brief but significant.

"A storm is rising and the raft is going to pieces plank by plank. I am the last survivor, so far as I know, from the steamship 'Nipa.' The second mate died this morning. I am tying up as best I can, with this message, all my savings of twenty years' hard work, which I was bringing home to keep me in the old country for the remainder of my life. It is of no use to me now, but I am hoping that if it is ever found it may reach some one who is in need of it, and, having no relatives, to the finder I bequeath it. And so I end my life and commit my soul to God."

JOHN TRELAWN.

Beatrice put it down and gazed at it in reverent silence. There was a weird pathos in the picture that this scrap of paper presented to her mind, but it left no doubt as to Gerald's right in appropriating this strange bequest from the sea.

"She That Was"

BY EDITH MINITER

MET her in the summer,

Year o' '61,

Beaued her round considerable,

Found her heaps o' fun;

Asked her if she'd have me,

Swapped a kiss an' vow;

"Soon," says I, "they'll call you

She that was a Howe."

Quarreled in the winter,

Year o' '62,

Couldn't seem to suit her,

Not with tryin' to;

Spoke up rather spunky,

"Well, good-bye, for now;

Wait for me, my lady,

Always be a Howe."

Thought my heart was bu'sted,

Up to '73,

News that she was married

Somehow got to me;

"Mebbe they'll be happy,"

All I would allow.

"Me? I misremember

She that was a Howe."

Visited the old town,

Year o' '98,

Saw the Widder Dascombe,

Knew I'd met my fate;

Offered hand, also heart,

Mortgage, an' a cow;

All I'd got since losin'

She that was a Howe.

Well, the parson spliced us

Year o' double naught;

Though as poor as church mice,

Joy! it can't be bought!

Feeble hands, scanty locks,

Wrinkles on my brow—

No account now I've got

She that was a Howe.

CHILDREN'S PAGE

Spot and
The Story of athe Hair Dye
Birthday Surprise

IT was Bobbie's idea, and it came to him quite suddenly, as he and Loo stood waiting for nurse outside Mr. Brown's shop. Now, you wouldn't think that any one but a grown-up could take the slightest interest in the window of a drug store, full of nothing but soaps and powders and plasters, and dull things of that sort; but— Well, it was like this:

Aunt Penelope, who had invited Bobbie and Loo to stay with her while mother was away, had a birthday coming in two days' time, and the twins wanted to give her a present.

The worst of it was, however, that their money-box was empty. Not even a penny remained, and they knew that birthday presents can't be purchased for nothing.

Suddenly Bobbie caught hold of his sister's hand and pointed excitedly to something in the show-window.

"Look, Loo! See that bottle with funny-looking brown stuff in it, standing right in front? Well, it's given me a simply glorious idea for Aunt Pen's birthday present!"

"But—but she hasn't got a cough or anything!" exclaimed his little sister.

"It's not medicine, duffer—it's *hair-dye*!"

Loo gazed at her brother in utter bewilderment.

"*Hair-dye*!" she gasped.

"A fifty-cent size for a quarter," quoted Bobbie, his nose glued to the window; "and—"

"Come, children, make haste, or we shall be late for supper," broke in nurse's voice, as she emerged from the store.

It was not until after supper that Bobbie had an opportunity of further enlightening his sister on the subject of the "glorious idea."

"Well," he began, "it's about 'Spot.' You know how dirty and messy he always looks, and what a bother Aunt Pen has to bathe him every week, and then he doesn't keep clean for five minutes. Well, we're going—to—give—her—a—new—'Spot'—for—a—birthday—present!"

His sister looked up in open-mouthed astonishment.

"Yes," continued Bobbie, exultantly; "we'll dye him brown! Won't it be a surprise for Aunt Pen?" Bobbie was beaming with enthusiasm. "A nice dark-brown dog, instead of a messy-looking dirty-white one!"

"It—it sounds all right," came the somewhat hesitating answer; "but—"

"We'll get the stuff tomorrow," went on Bobbie eagerly. "Offer to go to the post-office or something for Aunt Pen; and I'll just go into the shop and ask for the hair-dye. Then I'll say, like nurse does, 'Please charge it to Miss Grey.' Then, you see, the druggist'll put it down on Aunt Pen's bill, and we can pay it back when mother sends us some more money."

Aunt Penelope was quite overwhelmed by her nephew's anxiety to take her letters to the post for her next morning.

"I'd love to go!" cried Bobbie, eagerly; *do* let me! Then you needn't send Mary with them; and it doesn't matter a bit about the rain, 'cause I can put my mackintosh on!"

"Well, it is very good of you, dear," returned his aunt in gratified tones as she gave him the letters, adding to herself as Bobbie ran off, "How nice it is to see children so anxious to make themselves useful!"

Having astonished the druggist by his request for "A bottle of brown hair-dye for Miss Grey, please," Bobbie gleefully secreted the package and returned to the villa in triumph.

So far, so good. The next thing was to get an opportunity of using it. As the Fates would have it, however, the twins were not left alone for more than a minute throughout the day. Aunt Penelope seemed possessed with a sudden desire for their

company, and not all the hints in the world could make her budge from the nursery before bedtime.

And tomorrow was Aunt Pen's birthday! There was nothing else for it—they must do it next day before anyone was up; and with a solemn promise on Bobbie's part to wake Loo very early in the morning, the twins finally got into bed and were soon fast asleep.

The clock had just struck six as a small figure, in a night-shirt, descended the stairs to the kitchen and cautiously opened the door.

From his basket beneath the dresser, Spot eyed his visitor with distinct suspicion. Then as Bobbie, with the most engaging smiles, approached his sleeping-place, calling softly, "Spot! Spot! Come on, old boy!" the terrier bounded from the basket and took refuge beneath the kitchen range. After some difficulty he was routed out, with the combined aid of a poker and a broom, and carried by his captor, breathless with triumph, upstairs to where Loo was anxiously awaiting them.

"I've got him!" gasped Bobbie; "but I daren't let him go! Put the basin on the floor, and then, while I hold Spot in it, you can pour the stuff over him!"

But if Spot objected to being bathed, he objected even more strongly to this new operation, and kicked and struggled so violently that most of the dye went on to the floor and over the night attire of the twins.

"Pour it on his back, silly!" exclaimed Bobbie, as he grasped the wretched terrier by the tail and one ear.

"How can I, when he wriggles so?" wailed Loo.

"There! you hold him down, then, while I rub the stuff in!" panted the brother.

But Spot had had more than enough of it by this time, and, with a sudden jerk that took poor Loo completely by surprise, overturned the basin and fled howling beneath the wardrobe.

"Now you've gone and done it!" spluttered Bobbie wrathfully, as he stepped out of a pool of sticky, brown liquid. "What d'you want to go and leave hold of him for?"

"Well, it wasn't my fault!" retorted Loo. "And I——"

"Gracious powers alive!" ejaculated a horror-stricken voice from the doorway. And there stood nurse!

"Don't let him get out! Shut the door!" shrieked Bobbie wildly. But it was too late. Spot, seeing a chance of escape, had made one desperate bound for the door and was already flying for his life down the stairs.

The next minute Aunt Penelope, sitting up in bed sipping her early cup of coffee, was nearly scared out of her wits by the sudden appearance of a wild, streaky-brownish object, which looked like a dog, that came flying into the room, leaped onto the bed and took immediate refuge beneath the eider-down, followed by a breathless and equally wild-looking, streaky-brownish small boy, who flung himself on top of the squirming terrier, gasping out:

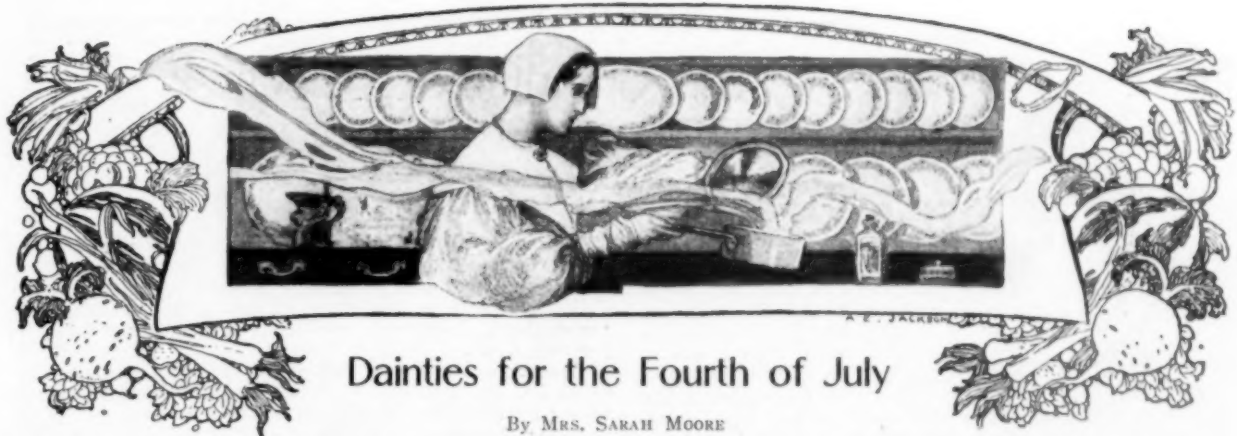
"Oh, you bad, wicked dog, to go and spoil it all like that!"

"What—what *ever* is the matter!" exclaimed Aunt Penelope faintly.

"Why, ma'am, Master Bobbie and Miss Loo have been exceedingly naughty!" said an irate voice from the doorway, "and I've come to apologize to you, ma'am for their most scandalous conduct," added nurse breathlessly; "and——"

"Oh, auntie, and we *did* m-mean it for s-such a l-luvverly b-birthday s'sprise for you!" burst in Loo, with a choky sob, "and now——"

(Continued on page 885)



Dainties for the Fourth of July

By MRS. SARAH MOORE

IF we are entertaining on "Independence Day," it is very gratifying to most of us to indicate the national colors in the decoration of our table. This will have to be done mostly by ribbons and flowers. Jellies can be colored, and cake made in layers with candied violets on top to give the blue tone.

Place a little silk flag beside each plate. Every guest can pin this souvenir on dress or coat, at the end of dinner. Cross two flags on the center of the table and surround them with flowers; or you can form the flags of fruit, using red and white cherries and making the stars of white currants resting on a square of violets. There are many variations which will suggest themselves to the individual taste.

It is an old-established rule with some housekeepers to serve either lamb and peas or boiled salmon and peas at the Fourth of July dinner. There are various other dishes of vegetables and fruits, but the meat and fish seem to be an unalterable rule. Here are a few recipes that may help you to decide what to have at dinner or tea given in honor of America's greatest of holidays:

FOURTH OF JULY JELLY.—Soak one box of gelatine in half a pint of cold water until soft. Mash three pints of red raspberries and one pint of sugar together and let stand two hours, then strain through a fine strainer. Pour one pint of boiling water on the gelatine until it is dissolved, then add the strained berry juice and the juice of two lemons. Strain all this and pour into a mold that is lined with ladyfingers and set on the ice to harden, which will take several hours. When ready to serve and take from the mold, cut a piece out of the center and fill with whipped cream, which should be dotted all over the top with candied violets, which will give the colors—red, white and blue. If you do not wish so large a quantity, use only half the amount of the ingredients.

PYRAMID JELLY.—Soak one ounce of gelatine in one-half a pint of cold water, then boil it until dissolved and add one quart of claret, one pint of currant jelly, three-quarters of a pound of sugar, and stir over the fire until it is all dissolved. Beat the whites of three eggs and stir briskly into the jelly; boil two minutes, take off the fire and let stand two minutes, then strain through a bag. Pour into a fancy mold, like illustration.

VIOLET MOUSSE.—Chill and sweeten one pint of rich cream; set it in a pan of ice water and whip to a stiff froth, adding gradually one tumblerful of grape jelly. This will give the cream a pretty violet color. Heat a cupful of milk and dissolve a large tablespoonful of gelatine in it; allow this to cool, but not harden, and add it slowly to the cream mixture, beating constantly until firm and light. Pack immediately in individual pasteboard boxes and decorate with candied violets. Pack in layers in a large tin pail (like a lard pail) and bury in ice and salt for at least four hours before serving. Serve in the boxes.

WATERMELON SHERBET.—Take the red pulp from an ice-cold

watermelon and rub through a fruit sieve, adding three tablespoonfuls of red currant juice, a scant cupful of powdered sugar and a tablespoonful of gelatine that has been softened and then dissolved in a cupful of warm water. Turn this into the freezer, and when half frozen stir in a cupful of meringue made by blending the whites of two eggs with four tablespoonfuls of sugar. Freeze to the consistency of mush and serve in slender sherbet glasses, sprinkled with minced candied orange peel.

CREAMED TONGUE.—This dish is as delicate as sweetbreads. The tongue to be used is calf's, and it may be prepared the day

before using. Boil it in salted water until tender; then cool it in the water in which it was cooked. Peel and trim off all the rough places about the root, and then slice in small pieces. Put into your pan or chafingdish two tablespoonfuls of butter and three level tablespoonfuls of flour. When well blended and bubbly, add a cupful and a half of milk or cream, half a teaspoonful of salt, a dash of cayenne pepper, a grating of nutmeg and one tablespoonful of minced parsley. Stir until

smooth and creamy, then add two cupfuls of the sliced tongue; stir until heated thoroughly. Serve on a hot platter. Saratoga chips (potatoes) go well with this dish.

CREAMED CHICKEN WITH MUSHROOMS.—Mix four cupfuls of meat cut from a cold boiled fowl and cut into small pieces, with one can of mushrooms cut in two. Make a sauce of two tablespoonfuls of butter, two tablespoonfuls of flour, one saltspoonful of salt, a little celery salt and a little pepper, one pinch of mace and one pint of milk. Mix well with the meat part. Pour into a baking-dish, cover with cracker crumbs and little lumps of butter and bake for about forty minutes.

CHERRY SALAD.—Remove the stones from canned or fresh cherries (white ones are the best) and fill in the cavity with a nut of some kind. Filberts are very good. Remove the brown skin if you can. Arrange in nests of lettuce leaves and serve with mayonnaise or French dressing.

STRAWBERRY ICE.—Whip the whites of three eggs with three tablespoonfuls of sugar. Crush two quarts of hulled berries with one pound of granulated sugar and let stand one hour. Strain and flavor with lemon juice. Soak one tablespoonful of gelatine in cold water and dissolve with a little hot water. Cool and add to the berry syrup. Place in the freezer, and when partly frozen beat in the egg whip and freeze stiff.

CAPITAL SPONGE CAKE.—Beat the whites and yolks separately of three eggs until very light, then place them together, beating lightly all the time. Sift in one and a half cupfuls of sugar, a little at a time, adding two teaspoonfuls of lemon juice and one and a half cupfuls of flour in which half a teaspoonful of baking-powder has been mixed through, and at the last stir in half a cupful of boiling water. All through the mixing of the ingredients you must keep stirring lightly.

(Continued on page 884)



PYRAMID JELLY



FOURTH OF JULY JELLY



The Grandfather's Clock

A Belated Love Story

ALTHOUGH some one had scribbled the words upon it in chalk, yet everybody wanted to know when it was to be sold. Downstairs in the sale-room the auctioneer had become quite tired of telling intending bidders that it was "not for sale." Over and over again he had explained that it belonged to a lady who had acted as companion to the late owner of the house, and that her things were not included in the sale.

She was still occupying one room in the house, as she had not had time to remove all her things before the sale, and so the clock had been allowed to remain in its usual place in a corner of the landing. Thus it had attracted the attention of the people as they passed up and down the stairs on their way to view the things.

The auctioneer had just brought down his hammer as the accompaniment to the word "sold," which rang out with special emphasis at the final bid on a rare old cabinet, when a newcomer interrupted with the vexatious question, "When is the clock upstairs to be sold?"

"Good heavens!" cried out the auctioneer in exasperation, "why do you keep on about that clock? Aren't there plenty of grandfather clocks in the world to be bought?"

"Yes, but not like this one," was the almost simultaneous rejoinder of two or three brokers.

The auctioneer made no reply, but prepared to take down the name and address of the buyer of the cabinet.

"My name is Richard Dock," said the man. "Never mind writing it down; here is my card. By the way, do you think it would be any use to send it to the lady upstairs? I am very curious to see the clock that they are all making such a fuss about. I have not troubled to view the things, as I noticed in the catalogue that the cabinet was the only thing worth buying. However, I will run up and have a look at the clock, and, if I take a fancy to it, perhaps I may come to terms with the owner."

A young man who was alternately consulting his catalogue and a bookcase containing several lots of books, and who had overheard this conversation, looked up at the conclusion of it and announced in tones of mock solemnity:

"Whoever wants to buy that clock will have to marry the owner!"

A roar of applause greeted his remark, and, amidst the merriment of the whole roomful of people, the man made his escape upstairs.

No wonder the people had gone mad over the clock, he thought to himself a minute or two afterward, as he stood surveying it. It was true that there were plenty of grandfather clocks about, "but," as the broker said, "not like this one."

At the first glance he recognized it to be one of rare and valuable make, but the more he gazed at it the more familiar its face and form seemed to him. It struck the hour of four, and its voice sounded to him like the echo of another clock that had struck in the long ago.

It awoke in him old memories that had been asleep for many years. And now for a few minutes Mr. Richard Dock, the wealthy merchant, connoisseur and art collector, was dead, and plain Dick Dock, the farmhand of twenty years before, reigned in his stead.

Once more it was haymaking time, and he and his companions, tired out with their day's work, were sitting at the supper-table in the large, old-fashioned farmhouse kitchen, waited upon by Farmer Edgeworth's pretty daughter Esther.

Once more she was filling his glass with sparkling cider, and he could feel his heart beating and keeping time to the tick of the grandfather clock that fitted into a corner by the oak settle. Then, carried by memory over a space of a few months, he found himself with Esther sitting in the high-back settle, the only drawback to his happiness being that the old clock was ticking away the precious minutes. Then had come that misunderstanding, and they had parted.

He came to himself with a start. How silly it was for him to indulge in such sentimental reveries. The past was dead and buried; what need to dig it up again?

He had come to view the clock, and it had exceeded his expectations. It certainly was a rare specimen, and he must purchase it at any price.

Where was the owner? No doubt, she was in yonder room which had the door closed. It was getting dark. The short winter afternoon was drawing to a close.

From downstairs came the hum of voices, then a sudden silence, followed by the heavy thud of the auctioneer's hammer. He looked at the face of the clock to see the time, and again his thoughts wandered.

How strange it was that he had never thought of the other clock except in connection with her? And so all these years he had overlooked the fact that it must have been one of great value. He wondered if it was still ticking in its old place in the corner, and if Esther ever thought of him when she sat in the settle, happily surrounded by her husband and children. Of course, she had married Timothy Blake; he remembered it was through him they had quarreled.

"Never mind!" he said to himself, trying to chase away the sadness that was creeping over him, "it is just as well we did. Otherwise I might have still been plodding on at the old farm, instead of being what I am—a rich and prosperous man." But the yearning expression which accompanied these words showed that his past position was not altogether an unenviable one.

"However," he continued, at the same time fumbling in his pocket for his card-case, "I have learned a lot since then. Among my accomplishments, I pride myself upon being able to tell the value of a good clock. Now for the lady and my bargain."

At this moment the door at the far end of the landing opened and a woman came out from it toward him. In the dusky light he could not discern her face, but he could see that her figure was short and slight, and that she walked like—

How absurd for him to fancy such a resemblance! Surely the old clock was making a fool of him this afternoon.

The woman paused in front of him and said: "Excuse me, sir; that clock belongs to me, and is not for sale."

His card-case fell with a clatter to the floor, and as he stooped to pick it up he murmured to himself, "It is she! It is she!"

Trying to stifle his feelings, he answered her, without looking up, in a strained voice: "The auctioneer told me the clock was not for sale, but I thought you might sell it if I made you a good offer."

"I would not sell it for any offer," she replied. "The clock has associations for me, and is a memento of happy days. In fact," she added sadly, "it is the only voice left now that speaks to me out of the past."

"What does it say?" he questioned eagerly, still keeping his face averted.

She seemed surprised and annoyed at the question, for she made no answer, but turned to leave him. He took a step forward as if to intercept her, and said apologetically, "I am sorry if I have hurt your feelings by my offer, Mrs. —" He hesitated over the last word.

"Miss Edgeworth," she replied, correcting him and filling in the pause.

"What!" he shouted out in amazement. "Do you mean to say that you never married Timothy after all?"

She wheeled round suddenly and peered up into his face. Staggering back from him, she cried in trembling tones:

"You, Dick! You!"

He caught hold of her hands, and, looking at her with a glad light shining in his eyes, said: "Is it possible, Esther, that you have not forgotten me?"

"How could I forget," she replied, "when the old clock has been ticking your name to me—Dick Dock—Dick Dock—for the last twenty years?"

Ten minutes later a man rushed into the sale-room and said to the young man, who was still gazing at the bookcase:

"That old Johnnie who went upstairs is taking your advice already, for I've just seen him kiss the owner of the clock."



Fig. 1—The Princess of Wales (Caroline of Brunswick).

on his accession to the throne of England in 1820.

The Court hoop of a hundred years ago was singularly disfiguring. Lacking all trace of the dignity of its Elizabethan forerunner, it was very wide and short in front, the petticoat was correspondingly abbreviated, and the ungraceful effect was enhanced by the absurdly scanty train, usually forming part of a short tablier or overskirt. The bodice was in most cases tight and plain, but considerable latitude was allowed in the cut of the *décolletage*, as is evidenced by the illustrations reproduced here. The first of these shows the Princess of Wales, the unhappy Caroline of Brunswick, in the dress worn at a birthday Court. According to the contemporary description it was of silver and lilac tissue bordered with grapes and vine leaves in jeweled embroidery, the train being of silver tissue edged with silver fringe. A "winged ruff à la Mary Queen of Scots" finished off the top of the decidedly low corsage, and the Princess's hair was covered with a net studded with diamonds and amethysts, from the front of which stood up a cluster of enormously long ostrich feathers. These, by the way, if the picture is to be relied on, have "no visible means of support."

The Princess, it will be seen, wore neither lappets nor veil; but in Fig. 2, which represents "A Lady of Quality in Her Birthday Court Dress" (January 18, 1808), narrow lappets of Brussels lace appear to be attached below the coil of her hair, the lofty plumes being fastened to the narrow gold net that crosses the top of the head. The hoop of the "Lady of Quality" is of the most aggressively ungraceful type, and the lines

Court Dress of One Hundred Years Ago

BEFORE the beginning of the nineteenth century the hoop had vanished.

Slimness was the order of the day; gowns made of the softest, thinnest stuffs fell limp and lank over undergarments reduced to a minimum—the entire clothing of an ultra-smart woman weighing but a few ounces. But English Court regulations still decreed the wear of the hoop, and continued so to do until George IV., with unusual good sense, abolished the ugly thing

Lady Cholmondeley's Court costume (worn in July, 1808) is remarkable for the shape of the hoop, which resembles the "side" or "panier" hoop of the middle of the eighteenth century. The material of the gown was primrose sarsnet, we are told, with over-dress and flounce of point lace, the former caught up with clusters of white feathers and chains of diamonds, which jewels were lavishly used as a trimming. A huge spray of diamond oak-leaves crossed the bodice and bands of the stones outlined the waist and edged the short sleeves, while the yellow and white head feathers towered above a diamond *bandeau*, narrow lace lappets falling at the back. The fans carried by the Princess of Wales, Lady Cholmondeley and the unnamed "Lady of Quality" were exceedingly small, and the leaves were of gauze, spangled or jeweled, and mounted on sticks of carved ivory.

Judging by the contemporary description of these and other Court gowns of the same period, their coloring and material left little or nothing to be desired. On these points the taste of the Georgian modistes—or their customers—was unimpeachable, and for the shape and style they were perhaps hardly responsible. One reads of Princess Mary wearing a Court dress of brown *crêpe* embroidered with roses in pink silk, dull gold and bright silver, with a train of shot-brown purple and silver tissue trimmed with point lace and silver fringe, which surely should have been charming. Another gown—Princess Augusta's—the description of which sounds fascinating, was of lilac satin embroidered in gold with a design of chestnuts and leaves, with a train widely bordered with black velvet, also gold-worked. Indeed, all the gowns were so abundantly embroidered with gold or silver threads, spangles or cords, often mixed with jewels or beads, and so heavily befringed that their weight must have been immense, hence it was fortunate for their wearers that the ultra-voluminous Court train, both long and wide, had not yet been introduced by Dame Fashion at Court.

How markedly Court costumes contrasted with the ordinary full dress of the period is shown by Fig. 4. The two gowns here depicted are in the pseudo-classic style. Both are of soft white material, but that on the left of the plate is partly covered with a tunic of violet embroidered and edged with gold.

These dresses are in the real Empire style, which, as students of history know, was fashionable in France just after the great Napoleon made himself Emperor of the French, and continued in vogue for several years.



Fig. 3—Lady Cholmondeley's Court Dress.



Fig. 2—A Lady of Quality.



Fig. 4—Ordinary Dress of the Period.



The Work Table

New Designs in Tatting

By MRS. W. H. FREED

THE tatted edge on this collar is made thus: Make a small ring of 3 doubles, 3 picots with 3 d between 3 d; close; turn 5 d, close into a half ring; make another ring like first one; turn; 5 d close into a half ring; make a large ring of 3 d, join in last picot of first ring, 6 picots with 2 d, 3 d, close; repeat; make a small ring like first one between the large rings on outer edge. Take a piece of linen as wide as the collar is desired; turn the hem $\frac{1}{8}$ inch deep; draw 5 threads and hemstitch neatly. Sew the tatted edge to the hem by the center picots of small rings, slipping the needle between the two sides of the hem from one picot to the next.

TATTED BORDER FOR DOILY.—This tatted border for a doily or a handkerchief is made of No. 50 thread. Begin by making all the wheels first, thus: Make a ring of 12 picots with 2 d between, beginning and ending with one double; tie and cut the thread; make a small ring of 3 d, join in first picot of previous ring, 3 d, close; turn, leave $\frac{1}{8}$ -inch thread; 3 d, 5 picots with 2 d between, 3 d, close; repeat until there are 12 small and 12 large rings, and one wheel is complete. The outer edge joining the wheels is made with 2 threads. Make a chain of 4 d, 3 picots with 2 d between, 4 d; make a ring of 4 d, join to center picot of ring in wheel, 4 d, close; repeat 8 times; ring of 3 d, 2 picots with 2 d between, join to center picot of 8th ring in wheel, 2 d, 2 picots with 2 d between, 3 d, close; make a chain of 4 d; ring of 3 d, join in last picot of previous ring, 8 picots with 2 d between, 3 d, close; make another chain of 4 d; ring 3 d, join in last picot of last ring, 2 d, 1 picot, 2 d, join in center picot of ring of another wheel, 2 d, 2 picots with 2 d between, 3 d, close; make a chain of 4 d, 1 picot, 2 d, join in center picot of 9th chain of first wheel, 2 d, 1 picot, 4 d; ring of 4 d, join in center picot of next ring in 2d wheel, 4 d, close; make a chain of 4 d, 1 picot, 2 d, join in center picot of 8th chain in first wheel, 2 d, 1 picot, 4 d; repeat outer edge same as first wheel. At corners repeat until there is only one ring in wheel free.

Tatting is rather puzzling to learn at first, but when the stitch has once been acquired the work is of the simplest character. It is well suited for "pick-up" work, as it needs few tools and it can be taken up and laid down without injury to the work, and one can always tell exactly where one is in a pattern, as it is not mysterious in progress, like knitting, nor does one stitch depend in any way upon another. Tatting is strong work; indeed, when once done it is difficult to undo. The old-fashioned method of tatting, called English tatting, consisted of a series of knots without purls or picots. These were worked with one thread only, the helping thread not having

been introduced. The helping thread strengthens the work very considerably and assists in forming many variations of pattern.

The tatting-shuttle is of the first importance. This may be had in ivory, pearl, bone, vulcanite and tortoise-shell. For fine cotton or silk, the latter is preferable to all others on account of its smoothness and lightness. The size of the shuttle must

be regulated by the size of the material you work with. Attention should be paid to the shuttle being well made, so that the brass pins which fasten one part to the

other should not protrude and render the shuttle difficult to draw through. To thread the shuttle, you will find there is a hole pierced through the center piece. Pass the cotton through this hole, and tie a knot only just sufficiently large to prevent the thread from slipping; then wind your shuttle full, but not too full, so as to expand the ends overmuch.

STITCHES AND HOW TO WORK THEM.—The single and double knots are the only difficult parts to learn in tatting. If you try for some time and fail, as is the case with some persons, it should not discourage you, as the stitch is really simple if persevered in. Hold the shuttle between the thumb and forefinger of the right hand lightly; hold the thread between the thumb and forefinger of the left hand, leaving the end about six inches long; pass the end downward toward the palm, and the loop round the second and third fingers; hold the threads tightly,

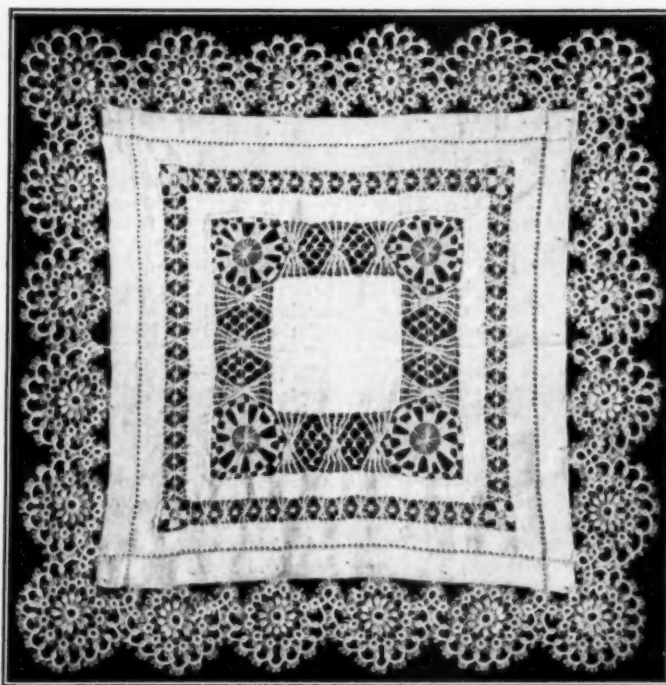
keeping the right hand lower than the left. Then pass the shuttle to form the first knot. Hold the thread between the forefinger and thumb of the right hand, and the thread over the third and fourth fingers of the left hand. The shuttle is moved under the thread held out by the second and third fingers of the left hand; pass the shuttle toward the back of the left hand and downward to the front, between the thread held over the left-hand fingers and the loop formed by the thread held over the right-hand fingers. The shuttle is then passed over the thread from the back to the front and brought out between the threads on the fingers on the left hand and the shuttle thread. The finger is raised to draw up the knot, which must slip easily.

TO MAKE A PICOT.—Leave a loop of thread between the double knots, the length of which you must regulate to the design.

JOSEPHINE KNOT.—This is a pretty knot for filling up bars and patterns that would look rather plain with the straight thread only. The Josephine knot is formed by working four or five loops of the first stitch of a double knot successively and drawing up, the space between the Josephine knots being regulated according to the intricacies of the design.



COLLAR WITH TATTED EDGE



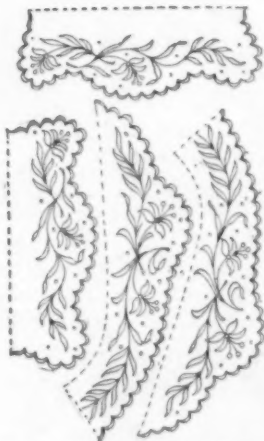
DRAWN-WORK DOILY WITH TATTED EDGE

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No. 22—Ladies or Misses' Collar and Cuff Set. For tailor-made garment or separate coat. To be worked either eyelet or French embroidery. The collar is shown divided in half, but the two portions should be brought together in stamping. Price, 10 cents. We pay postage.



No. 21—Wallachian Embroidery Design, for front of shirt waist or dress waist. Matching Nos. 17 and 19. This can be worked in solid French embroidery and outline stitch if preferred. Price, 10 cents. We pay postage.



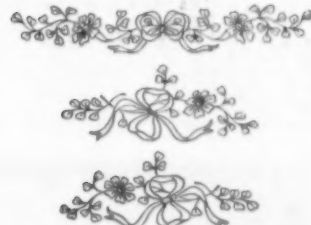
No. 17—Skirt Panels for Wallachian Embroidery. Matching designs Nos. 19 and 21, for waist and collar and cuffs. If desired, this can be worked in French embroidery and outline stitch. Price, 10 cents. We pay postage.



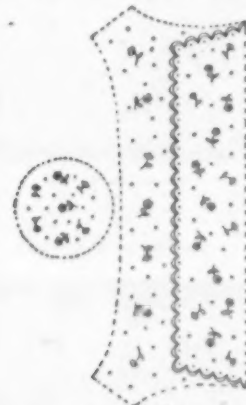
No. 2199.—The pattern of this waist is cut in five sizes, from thirty-two to forty inches bust measure. It closes in the front, and the back is tucked in box-pleat effect down the center. The price of this pattern is 15 cents. The embroidery design, stamped on the front of this waist, is No. 21; price, 10 cents. The collar and cuffs are stamped with design No. 19; price, 10 cents. The skirt is made from pattern No. 2221, cut in six sizes, from twenty-two to thirty-two inches waist measure; price, 15 cents. It is stamped with embroidery pattern No. 17; price, 10 cents. These three embroidery patterns are shown again on this page.



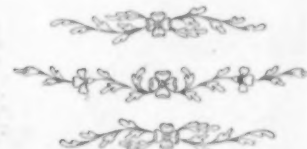
No. 18—Shirt-Waist or Dress-Waist Front. Suitable for shadow embroidery. This should be stamped on fine lawn or swiss, so that the stitching can show through the material. Price, 10 cents. We pay postage.



No. 19—Collar and Cuff Set for Wallachian embroidery. Matching Nos. 17 and 21. This can be worked in solid French or outline stitch if preferred. Price, 10 cents. We pay postage.



No. 20—Baby's Cap. Forget-me-nots to be worked in French embroidery. This is exceedingly dainty and effective worked in pale-blue wash silk on fine white linen. In this case the cap should have blue ribbon ties. Price, 10 cents. We pay postage.



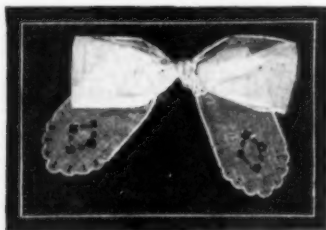
No. 16—Collar and Cuffs, to match shirt waist No. 15. Can be worked either in eyelet or solid embroidery. Price, 10 cents. We pay postage.

DIRECTIONS.—Design can be transferred in two ways: No. 1—Lay pattern face down on material. Wet back of pattern until design shows through, then cover back of wet pattern with stiff paper and rub in one direction with crumpled cloth. This is the best way and does not wet the material. No. 2—Lay material on hard, smooth surface and sponge with damp cloth. Material must be damp, not wet. Lay pattern face down on damp material. Press firmly and rub in one direction with crumpled cloth. When transferring, be very careful not to let pattern slip.

Fancy Work Department



No. 807—**Linen Jumper or Over-Blouse.** Worked in a combination of eyelet and French embroidery on imported Irish linen. Pattern stamped on material, \$1.00; pattern stamped on material will be given free for getting 8 subscribers for McCall's Magazine at 50 cents each. Pattern and embroidery cotton for working, \$1.25; pattern and embroidery cotton for working will be given free for getting 10 subscribers for McCall's Magazine at 50 cents each. We pay postage.



No. 811—**Fashionable Lingerie Tie.** 40 inches long. Made of a very good quality of linen lawn. Pattern stamped on material, 15 cents; pattern stamped on material given free for getting 1 subscriber for McCall's Magazine at 50 cents. Pattern and embroidery cotton for working, 25 cents; pattern and embroidery cotton for working given free for getting 2 subscribers for McCall's Magazine at 50 cents each. We pay postage.

AN embroidered over-blouse of white linen is the very smartest thing in the summer fashions. It can be worn with skirts of linen, piqué, silk or wool, and any lingerie shirt waist can be used as a guimpe beneath it. In Nos. 806 and 807 you will see two very handsome models of this sort.

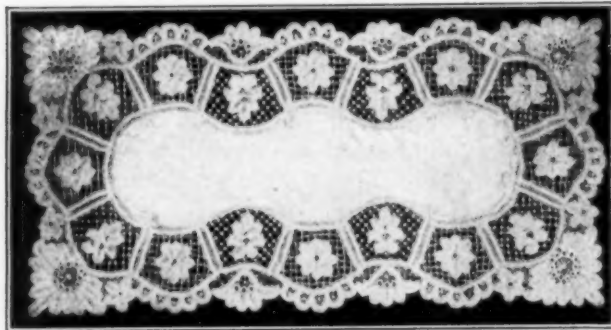
Hand-embroidered underwear is the very latest fad of the well-dressed woman. No. 808 shows the new one-piece drawers that are so very easy to make, and so full in the lower part that they have almost the effect of a short petticoat. These are beautifully decorated with hand-embroidery that can very easily be done at home.

A most charming set for a bedroom can also be found on this page. The bureau scarf and pillowsham or centerpiece are made of Arabian lace braid and écru linen.

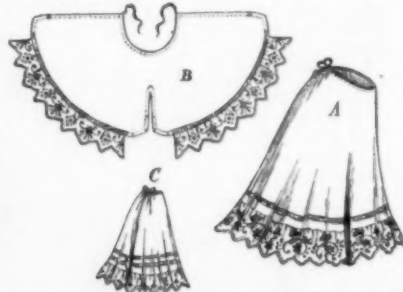
The vestibule set (No. 812) fills a long-felt want. The pattern is very pretty and the lace stitches used are easy.



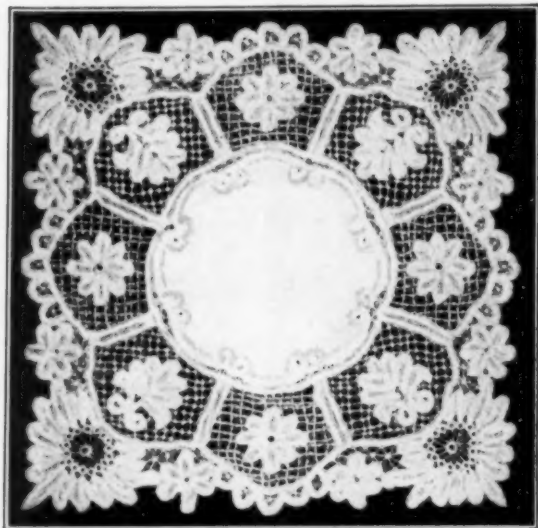
No. 806—**Linen Jumper or Over-Blouse.** Embroidered in outline stitch on imported Irish linen. Pattern stamped on material, \$1.00; pattern stamped on material will be given free for getting 8 subscribers for McCall's Magazine at 50 cents each. Pattern and embroidery cotton for working, \$1.25; pattern and embroidery cotton for working will be given free for getting 10 subscribers for McCall's Magazine at 50 cents each. We pay postage.



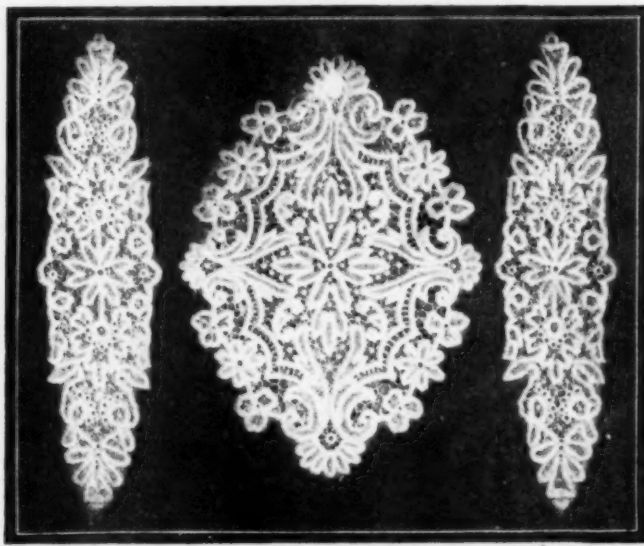
No. 809—**Bureau Scarf.** 18x36 inches. Made with Arabian lace braid in light tan color and tan-colored linen. Pattern stamped on cambric, 25 cents; pattern stamped on cambric will be given free for getting 2 subscribers for McCall's Magazine at 50 cents each. Pattern and material complete, including linen, \$1.00; pattern and material complete will be given free for getting 8 subscribers for McCall's Magazine at 50 cents each. We pay postage.



No. 808—**Ladies' One-Piece Lingerie Drawers.** with ruffle effect in French embroidery. Pattern stamped on a very good quality of nainsook, 75 cents; pattern stamped on a very good quality of nainsook will be given free for getting 6 subscribers for McCall's Magazine at 50 cents each. Pattern and embroidery cotton for working, \$1.00; pattern and embroidery cotton for working will be given free for getting 8 subscribers for McCall's Magazine at 50 cents each. We pay postage.



No. 810—**Pillow Sham or Centerpiece.** to match No. 809. Made with the same braid and linen. Size 22x22 inches. Pattern stamped on cambric, 25 cents; pattern stamped on cambric will be given free for getting 2 subscribers for McCall's Magazine at 50 cents each. Pattern and material complete, including linen, 90 cents; pattern and material complete will be given free for getting 7 subscribers for McCall's Magazine at 50 cents each. We pay postage.



No. 812—**Lace Vestibule Door Panel;** size 25x18 inches. Two sides to match for the two small panes of glass on the side of large panel; size 28x7 1/2 inches. Pattern stamped on cambric, 30 cents; pattern stamped on cambric given free for getting 2 subscribers for McCall's Magazine at 50 cents each. Pattern, Renaissance lace braid, thread, rings, etc., \$1.00; pattern, Renaissance lace braid, thread, rings, etc., given free for getting 8 subscribers for McCall's Magazine at 50 cents each. We pay postage.

Keep Your Fruit from Spoiling!



Before you seal a single jar of fruit this year and take the risk of finding it spoiled when you open it later on, mail us a dime with your grocer's name and get this sample dozen of

Paruco RUBBER JAR RINGS

Do this and prove to yourself that PARUCO rings absolutely guarantee preserves against spoiling—that no other rings you have ever used can make such perfect, safe seals.

The rubber in PARUCO rings is Pure Para and not waste rubber. They are extra thick and cannot be cut through by sharp points in the glass or top, which is something that cannot be guaranteed for the thin, flimsy rings you have used. Each dozen are sealed in the best dust proof box made, to keep in perfect shape and condition, until you are ready to use them.

In writing mention your favorite grocery store, and state whether you use Mason, Lightning, Vacuum or Crown jars. There is a PARUCO ring for every kind of jar you can use. On mail orders larger than sample send 12c for each extra dozen. Don't waste time running around looking for them. Just send in your order now. We send you an interesting Jar Ring Booklet P free with sample order.

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For Sealing Fruit Jars

The only sure way to keep fruit is to seal the jars with Paraffine. Screw the lids on tightly and after the fruit has become cold dip the jars into a pan of melted Paraffine.

Pure Refined PARAFFINE

makes a perfect airtight seal—impossible for contents to spoil.



It's a great labor-saving article. Used in the laundry, it makes washing and ironing easier. Rubbed on floors keeps them bright and glossy. Sold in handy size cakes; all dealers. Ask for Pure Refined Paraffine.

**STANDARD OIL
COMPANY**
(Incorporated)

A TEACHER showed his small pupils a zebra, saying: "Now, what is this?"
"A horse in a bathing suit," was the reply.

What Sensible Parents Do

SOME years ago, a man with a family of six boys, varying in age from nine years to twenty-one, thought he saw signs of an unsuitable friendship in the manner and behavior of his eldest son. Without hesitation he faced the problem and discussed the method of procedure with his wife.

"From the moment I realized this new danger," said this man years afterward to a friend, "there was never a week passed but our house was brightened by the presence of some girl friends and relatives, any one of whom would have made an admirable daughter-in-law.

"It cost us a little trouble and money, but my wife and I both realized that it was the most important part of our life's duty at that time. In a few weeks the unsuitable friendship was dropped, and in less than six months my eldest son had become engaged to a girl who has since proved herself to be all that we could wish, and later on all my sons made marriages that I can only regard with the utmost and intensest satisfaction."

All through, the average parents' life is one of sacrifice on behalf of the children. When a couple have been married for twenty or thirty years, and have done their utmost to equip their children for the battle of life, it may seem to be asking too much of them to add a little further to the long list of brave and good actions that they have done by permitting the peace of their home to be broken up, and by saving and economizing yet a little more to arrange that they may keep open house.

But the father or mother who forgets this important duty of helping in the selection of their children's life partner is neglecting one of life's greatest responsibilities.

In mixed families, where there are girls and boys, the difficulty is never such a great one, but where the family consists of all daughters or all sons, or where there is a strong preponderance of either one sex or the other, then the parents' duty is something that must not be shirked.

Girl's Powder Bag

A PRETTY and most useful gift for a girl starting on a journey is a chamois powder bag. It is lighter to carry and takes less room in a toilet case than a box, and is extremely pretty.

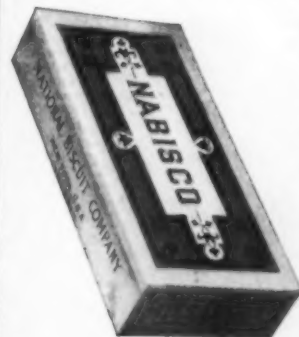
For it one requires a yard and three-eighths of fancy flowered ribbon six inches wide, two yards of a plain color an inch wide and a strip of chamois corresponding to the wide ribbon.

The bottom is made from a piece of cardboard, cut circular by putting down a tumbler or something round by which to shape it. This is covered on one side with a piece of the ribbon and on the other with chamois. The two are over-handed together. Sachet powder put under the ribbon increases the daintiness.

The chamois is cut and pieced until it makes a strip as long as the wide ribbon and an inch narrower. The two are then basted together, being even on one side. On the other, or upper side, the ribbon is turned down to make a heading, and two places are run in, through which the narrow ribbon is run for drawstrings.

MRS. BRINDLE—Now, Mary, I want you to be careful. This is some very old table-linen; been in the family for over two hundred years, and—

Mary—Ah, sure, ma'am, you needn't worry. I won't tell a soul; and it looks as good as new, anyway.



After Dinner

Even after
you've eaten
your fill

NABISCO SUGAR WAFERS

add another
thrill.

In
ten cent tins
Also in twenty-five
cent tins.

FESTINO

Another dessert
confection in
the form of an
almond enclos-
ing a kernel of
delicious cream.

**NATIONAL
BISCUIT
COMPANY**

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Write TO-DAY for our handsomely illustrated catalogue. It shows the latest and most approved Broadway and Fifth Avenue styles. Sent free upon application.

No. 1 M 130—The New and Popular Madam Butterfly Washable Linon Tailor-made Suit. The side front and side back tailor strapped seams produce a smart coat, giving a roundness to the bust and a slenderness to the waist. Wide turnover collar and wide turn-over cuffs of Mikado sleeves are faced with duck. Coat fastens with four extra large pure white pearl buttons. Newest model seven-gored skirt, with two five-inch tailor stitched folds of same material. Inverted plaited back. Skirt finished with a deep hem, and extra wide full flare. Entire suit beautifully tailor stitched. Comes in light blue with white collar and cuffs, pink with white collar and cuffs, white with white collar and cuffs or tan with brown collar and cuffs. Sizes 32 to 44 bust measure. 23 to 30 waist measure. 37 to 44 in. skirt length. Our special price, \$5.75.

SUIT \$5.75

WAIST 2 M 131 \$1.00

No. 2 M 131—Dainty New Model Allover Embroidered Waist. Note the back and front are exactly alike. Made entirely from exquisite all-over embroidery. The new Gibson high pointed daintily tucked and lace-trimmed collar is a special feature of this waist. Cuffs finished to match collar. Order one to-day. Sizes 32 to 44 bust measure. This same sheer quality of allover embroidered waist would sell anywhere at retail for from \$1.50 to \$2.00. Our special price as long as this lot lasts \$1.00.

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Sent on Approval. Send No Money. \$1.50
WE WILL TRUST YOU TEN DAYS. HAIR SWITCH

Send a lock of your hair, and we will mail a 24 or 22-in. short stem fine human hair switch to match. If you find it a big bargain, remit \$1.50 in ten days, or sell 3 and get your switch free. Extra shades a little more. Inclose 5c postage. Free beauty book showing latest style of hair dressing—also high grade switches, pompadour, size, etc.
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The original Thomas A. Edison Phonograph. Unequaled as an entertainer and fun maker. Immensely enjoyed by old and young. Plays waltzes, rag-time, sacred and concert music, operas—everything. Prices very low.
I SHIP ON APPROVAL
All the latest Edison records, 35c each. Write today for my Big Free Catalogue No. 17.
EUGENE CLINE,
57 Dearborn St., Chicago.

The Gift of Abner Grice

(Continued from page 834)

the kind of talk I've had a great deal of in my time."

"In your time! Doing time is what you deserve. You thieving loafer, bamboozling two lone women, getting them to stand between you and the consequences of your crime. It is my duty to turn you over to the police. What have you to say against it?"

Abner Grice sprang to his feet, his fists clinched, all the lower animalism of his nature glaring from his bloodshot eyes.

"What have I to say?" he roared. "I have to say that you are a liar! You never would have been standing there—you never would have known I was here if you hadn't lied to them ladies and told 'em you wouldn't do anything. I know 'em. They'd have gone to jail themselves first before they'd a-rounded on me. Don't you threaten me with your stick, or I'll break your neck down the stairs."

"None of that, my man," cried the Squire, backing away from him. "I've come to help you, if you will keep a civil tongue in your head."

"I don't want your help. I'm one kind of a thief, and you're another. You steal according to law, and I don't; that's all the difference. I've lived with these real Christian ladies nearly six months, and have done my work as well as I knew how. Not a day passed but they had something nice to say about the Squire—what a good man he was; what fine things he said; how kind he was, and all that, till I was so sick of you I had to come out here to swear. You, with your income bigger than all they own, having as much money in a week as they have in a year—what have you done for them? Is there a stick in their cottage you gave them? You saw them, year in and year out, go past your door, bringing things to the sick and poor, and when they came to you and begged for others, you put your hand in your pocket, and they thought you were generous! You fat, old, stingy, puffing grumpus! What present have you ever given them?"

"But, my dear man," stammered the Squire taken aback, "you don't understand. The Misses Bassett are ladies; you can't give alms to a lady!"

"A real gentleman would have found a way, if he wasn't all solid selfishness. What did the bottle of wine I drank cost you? And there are hundreds in your cellar, all for your own gullet. A gentleman would have bought something nice—china, a desk, a little cabinet, something of silver or gold that they couldn't give away—something pretty and useless, that ladies like, and he would have said: 'Miss Euphemia, or Miss Mehitabel, today is your birthday, and here's a little trinket just to show we ain't forgotten you.' That's what a gentleman would a-done. The poor can't give, and the rich don't think. There isn't anything in that little cottage that them ladies can point to, with tears in their eyes (as there would be, for they think everybody's good), and say, 'The Squire, bless 'im, gave us—'"

"Hold on, hold on!" cried the Squire, with a gulp in his throat, dropping his stick and placing a hand on the other's shoulder. "Don't say another word, and forgive me for the way I spoke to you. Let's talk business. Answer me this: Is burglary like drink? Can you keep your hands off things if you are in the way of temptation, or can't you?"

"Well, Squire," said the man, mollified but lowering suspiciously at him, "I might have cut your throat last night, as you lay snoring fit to wake the dead, but—"

"Not snoring," cried the Squire, quick anger rising to the surface again. "I never snore."

Ask Your Shoe Dealer

What shoe leather it is that will not crack nor get hard after having been wet. He will answer:—

"Chrome Tanned Glazed Kid"

Made exclusively from Goat Skins

It is the soft, flexible leather that is so comfortable that a smaller shoe may be worn.

Try it and you will understand why it is

The Fashionable Shoe Leather

HICKORY
A DOUBLE-WEAR HOSE SUPPORTER
For BOYS and GIRLS

Fitted with the famous Hunkins Safety Pin Tube Tape and our Patent Rubber Cushion Loop, which cannot tear the stockings. Made of special heavy, wide elastic and will outwear two pairs of ordinary supporters.

You can cut your children's supporter bills in half. If you don't find them, we will supply you. Every pair carries the label "Hickory."

Large size, 25 cents. Medium, 20 cents. Small, 15 cents. Give age in ordering.

This cut shows the pin tube to which tape is attached. Hose supporter pin slips through socket, making it impossible for it to tear the waist.

A. STEIN & CO., Sole Makers, 321 W. Congress St., Chicago

Danish Cloth

"It appears as well as wool and washes as well as cotton."

The best half-wool dress fabric on the market. A most economical cloth. Stylish and serviceable for every occasion. Just right for outing and shirt-waist suits, and because of its durability splendid for vacation wear.

The same fabric 36 inches wide is known as

Poplar Cloth

Both may be secured of retail dealers at popular prices in a full line of colors, including cream (shade 39), which will launder finely, and navy blue (shade 630, white selvage), which is fast color and will not crock.

If you cannot secure these fabrics from your home retailer write us, and we will tell you how and where to get the goods.

JOY, LANGDON & CO., Manufacturers' Agents
Boston and New York

"It led me up from the basement like a fog-horn. I took the keys from your trousers pocket, as I ain't got my skeleton kit along, and so got into the cellar and the china-closet. There was money in your pocket and a watch in your vest. I let 'em stay there."

"That's all right. I'll be your financial backer, and will set you up in business where you can make honest money. Are you willing?"

"I haven't had any too much money, either honest or dishonest, this while back. I'd like to try and earn a little."

"Then, that's a bargain. And now, if you prosper, you and I will buy a real silver service, and we'll present it to the Aunties on the next birthday that comes to the cottage. I'd buy it myself, but I think they will treasure it more coming from two fools than from one. What do you say?"

"I'll be the other fool, Squire?" said Abner, with a reluctant grin.

What a French Wedding is Like

(Continued from page 835)

France. It is not only "Mr. and Mrs. X" who announce the marriage of their daughter or son; but the names of "*Monsieur et Madame X*" as announcers are coupled with the names of the grandparents, of their sons (with their wives and children), of their daughters (with their husbands and children), of their nephews and nieces (with their husbands and wives and children), of their uncles and aunts, their brothers and sisters (with their wives and husbands and children)—of every relative of any importance.

The complicated relationship of the bride to all these people has also to be announced. Hence the volume of the *lettre de faire part*, which takes a good long time to read through. Though sent out about a fortnight afterward, it is dated the day of the wedding.

Advice to the Amateur Nurse

NURSING the sick is such a practical and interesting subject, and so essential is a knowledge of it, even to those without real training, that a few simple hints on the subject may be acceptable, not alone to the amateur nurse, but to the, alas! often ill-used patient.

As nurse you have to see to the cleaning of the room, so we suggest a cheerful cotton wash dress, always a clean apron and easy shoes, so that the tread may be light; and be very careful that there is no creaking sole, for this is most trying to the patient, who is far more sensitive to noises than those who are in health.

KEEP A CHEERFUL FACE.

A very important part is the cleanliness of the nurse herself; she must bathe daily if possible, and always be careful to have clean hands and nails, for she has to handle the food and medicine, and perhaps bend over the patient by the half hour, rubbing, etc.

Be cheerful all the time, trying never to look anxious, even when anxiety may justly be felt; it greatly affects the patient. Keep a good temper, which is sometimes difficult, for every whim must be yielded to, however unnecessary it may seem.

Tidiness is a comfort; even a towel hanging crooked on a nail can worry a patient. The bed must always be neat, and anything not in immediate use must be folded.

Always tell your patient when convalescent of any friend or neighbor who may have called to inquire. These little thoughts and words of kindness go far in the sick-room, and if anyone has left a card of inquiry take it up to the patient.

VISITORS SHOULD BE QUIET.

The nurse must be consulted as to the advisability of a friend being allowed in the sick-room. The first one to be admitted should be the most intimate friend, and her manner must be quiet and bright, not loud-voiced. Ten minutes should suffice for a first visit.

Any mother, daughter or sister can make herself as essential as the trained nurse, if the foregoing hints are followed.

On Overeating

THE frequent insistent desire to have a certain degree and character of appetite not infrequently leads to consulting the physician. Still more common is the obsession that the appetite must be gratified, the supposition being that the desire for food is, in the growing child or in the adult, an infallible guide to the amount needed, though it is a matter of common knowledge that this is not true of infants or of domestic animals. If one leaves the table hungry he soon forgets it, unless inordinately self-centered, and he has no more desire to return than to go back to bed and finish the nap so reluctantly discontinued in the morning, says "Lippincott's."

I have heard the theory advanced by an anxious forecaster of future ills that all unnecessary food, if packed away as adipose tissue, serves to nourish the body in periods of starvation. Assuming that the average individual need consider this stress of circumstance, I am strongly of the impression that the best preparation for enforced abstinence will prove, not a layer of fat, but the habit of abstinence. The nursery poet says:

The worry cow would have lived till now
If she'd only saved her bread.
She feared the hay wouldn't last all day,
So she choked herself to death.

The quantity of food proved by experiment to suffice for the best work, physical or mental, is surprisingly small. A feeling of emptiness, even, is better preparation for active exercise than one of satiety.

It is a national obsession with us that no meal is complete without meat. Order fruit, a cereal, rolls and coffee at the hotel some morning, and the chances are ten to one that the waiter will ask what you are going to have for breakfast, though you have already ordered more than is absolutely necessary for that meal, as demonstrated by the custom in Europe, where the sense of fitness is as much violated by the consumption of an enormous breakfast as it is with us by the omission of a single detail.

Gems and Ill-Health

TURQUOISES are being shown by the best jewelers set with diamonds to make earrings pendants, brooches, bracelets and more important ornaments, such as tiaras and fillets for the hair.

The best turquoises are of an exquisite vivid blue. Old ones often have a green shade, and there is a belief among many people that wearers of turquoises who suffer from ill-health convey to their gems a change of coloring from pure azure to green.

"I CLAIM that my wife is the worst trouble-borrower on earth. She's worrying now for fear the hat she has ordered may not be becoming."

"That's nothing. My wife is worrying because we may be boarding at some place next summer where we'll have a folding bed that she can't get under during thunder-storms."

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THE new styles now worn in New York are pictured in this FREE Style Book. And every garment is offered at the famous "NATIONAL" prices—that means economy for you.

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DARKEN YOUR Gray Hair

Simply comb it with
HAIR DYEING COMB

Comb the grayness out of it, comb back its youthful color, gloss and lustre. Or if the natural color of your hair displeases you, if it is streaked or faded, comb into it any desired color and instantly give it a beauty it may never have had. Used like an ordinary comb. Guaranteed harmless. Thousands in use. Not sold in stores—write us.

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No. 29, Magnificent Corset Cover, made of fine quality Kid Finish Muslin, trimmed front and back as shown with four rows of 1-inch rich Val Lace, alternating with 1-inch strips of self material. A row of Matched Lace Edge extends entirely around yoke, back and front, followed by beading, through which is drawn narrow Satin Ribbon. Armholes are

trimmed with Matched Lace Edging. Sizes 32 to 44 inches bust measure. Be sure to state size wanted. Price only 45c. We pay the postage.

When you receive the Corset Cover, if you don't find it just as good as you can buy for 75c, send it right back and your money will be promptly refunded, also postage for returning same.

We are selling these Corset Covers at this remarkably low price to introduce to new customers our Enlarged Catalog of Trimmed Hats, Millinery, Suits, Shoes, Corsets, Gloves, Underwear, Coats, Hosiery, Skirts, Waists, Cravettes, Jewelry, Hair Goods, Dress Silks, Ribbons, Laces, and all kinds of Ladies', Children's and Infants' Wearing Apparel; also newly enlarged department of Men's and Boys' Clothing, Shoes, Furnishing Goods, Trunks, Valises, Silverware, Musical Instruments, etc. Sent free upon application.

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are best made. Every pair guaranteed. TRY THEM. Money back if not satisfied. Buy from dealer or give his name and we will send on receipt of price. Canvassing agents wanted where we have no dealers. Write for free circular.

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A SHIELD FOR GENTLEWOMEN

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GENTLEWOMAN APPAREL CO.

420 Como Building, CHICAGO, U. S. A.

Lessons in Dressmaking

(Continued from page 863)

To make these knots, begin by holding the needle in the right hand, and with the left twisting the fastened end of the thread (about an inch from the material) around the needle two or three times. The point of the needle is then put back through the material exactly where the thread has previously been pulled through. Now pull the thread until it forms a compact little coil around the needle and close to the material. Then hold this coil firmly in position and pull needle through to wrong side of goods. It is well to remember not to pull the thread too tight around the needle or too swiftly through the material. In the first instance the eye of the needle will not come through the knot, and in the second the thread is apt to snarl. After one has had a little practice, the same stroke that puts the needle through to the wrong side of the work will bring it back to the right side, in position for the second knot. The model in Fig. 4 shows the needle in this position.

There is another useful little stitch shown here. I do not think I ever heard a name given it, but it is a direct inheritance from our grandmothers. The little sheaf of wheat and the tiny daisy in Fig. 4 are made with it. It is something like an elongated French knot. If you wish to make a daisy, you begin by drawing a tiny circle for the center of the flower. The thread is fastened to the material somewhere on this little circle; then a back stitch about a quarter of an inch long is taken and the point of the needle is brought through exactly where the thread originally started from. Then take the end of the thread that is under the point of the needle and twist it around the latter ten or fifteen times. See that the thread is rolled evenly around the needle, and then held firmly in position while the thread is pulled through as far as possible. The stitch is now lying across the center of the flower, which is an incorrect position; but if the thread at the head of the little roll is pulled gently the petal slips easily to its proper position, which is in the place of back stitch just taken. The needle is now put through the material, just a trifle above the little roll, and brought to the right side of the work, next to the inner end of the petal and on the tiny circle alluded to above. After the thread has been pulled to right side of work, another back stitch is taken and a second petal begun. The petals toward the center of the flower almost touch, but at the outer edge they flare an eighth of an inch or more.

The wheat is formed in much the same fashion. The center vein, or stalk, of the wheat is made of either the outline or satin stitch, as preferred, and the spikelet—that is, the portion of the wheat where seeds lie—is made of the rolled thread, as described for the daisy. At the top end of the wheat place two or three straight stitches to represent the head of the wheat, and about an eighth-inch stitch at the end and pointing in the same direction as the spikelets. Examine model in Fig. 4 closely. You will also notice the two needles in the figure. The first, showing how to make French knots, has the thread twisted around the needle before the point is put through to the wrong side; the second needle is wound with the thread after the point has come through on the right side. It is very difficult to explain, but if the models are closely examined the difference will easily be seen.

Fig. 5 shows the method of applying lace to Pattern K. This may be done either by machine or by hand, as desired. It is a very easy matter to cover the design, which is

stamped on the pattern with the floral design, with lace. The corners are sometimes hard to turn, but there will be no trouble if the lace is laid on the pattern so it neither pulls nor fulls and the corners are left standing up on the right side, as shown in the upper left-hand corner of Fig. 5. After the lace has been closely basted to position, as described above, the garment is turned to the wrong side and a cut made through the center of material directly beneath the insertion. Then draw corners of lace through to wrong side and fit and baste them. This must be easy to do if the design has been accurately followed. If there is any superfluous lace to cut away, do it now. Now run a single row of fine stitching on both the upper and lower edges of the insertion. Turn to wrong side and press material away from beneath the insertion as far as possible. Turn to right side and run another row of stitching just beyond the edge of the insertion. Once again turn the work to the wrong side and cut away any superfluous material that may extend beyond this last row of stitching.

Are Women Bad-Tempered?

WHEN it comes to a question of hobbies and pursuits, are wives ever as indulgent as their husbands? A man is usually far more lenient to his wife's tastes than she is to his. He may not be able to understand her fondness for Mrs. Smith's company, but he endures it without a murmur. He may not appreciate her espousal of the suffrage cause, but he allows her to "gang her ain gait" without expostulation. With her other fancies and ideas it is the same; if they "please her and don't hurt him," he's content.

A woman, however, will lose no time in informing her husband that she can't endure Brown, and he really must not go fishing with him any more. Or, if bicycling happens to be his innocent recreation, she will never rest until she has got him to take up tennis, a form of sport which may appeal to her personally, but in which he has no sort of interest. A man shows far more good-nature in respect of his wife's liberty and leisure. Long before she has ceased grumbling at the untidiness of his particular den, at the presence of pipes and the absence of matches in every room in the house, he has patiently and good-humoredly recognized the fact that it takes at least five hatpins and twenty-five minutes to adjust the hat of the period at the fashionable angle.

To Test Eggs

A SIMPLE method for testing eggs, which comes from Germany, is based upon the fact that the air chamber in the flat end of the egg increases with age. If the egg is placed in a solution of common salt, it will show an increasing inclination to float with the long axis vertical. By watching this tendency, the age of the egg can be determined almost to a day.

A fresh egg lies in a horizontal position at the bottom of the vessel; an egg from three to five days old shows an elevation at the flat end, so that its long axis forms an angle of 20 degrees, and an egg a month old floats vertically upon the pointed end.

A Square Meal


MISTRESS—Did you remember to feed the cat every day during my absence?

Servant—Every day but one, ma'am.

Mistress—And didn't the poor thing have anything to eat all day?

Servant—Oh, yes, ma'am; she ate the canary.

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Some Everyday Don'ts for Girls

HERE are four Don'ts for you, girls, which if remembered and acted upon, will save you from many a "bad quarter of an hour," as the French say, for they indicate some little pitfalls into which juvenile feet are very prone to stumble, through, it may be, lack of early training or by too readily following the irresponsible conduct of others.

First of all, then, don't giggle. I doubt whether any living creature in the world except a young girl can giggle; others—little boys, for instance—may think they can, but I really don't believe, as I said before, that anyone but a girl, and she still in her teens, can do the giggle proper.

Most girls do it to perfection; but when I tell you that a giggle bears to a good honest laugh much the same resemblance that a monkey bears to a man, you will readily understand that it is a silly habit which conduces neither to beauty nor to wit.

DON'T MIND BLUSHING.

Don't dread, either, to be seen blushing. The girl who cannot blush (if such a one exists) is in a much worse state than she who giggles, for whereas the latter has merely contracted a habit which she can easily break herself; the former positively lacks a something in her nature which she can never hope to possess.

Why a girl should so dislike to be seen "coloring up" that she positively goes so far as to seek advice as to how to do away with this charming testimony to her sensibility, or how older people can seriously tender that advice is a mystery.

Blushing is the corollary of conscience—call it self-consciousness if you prefer. Anyhow, it is the outward and visible sign of those inward invisible emotions without which no heart—certainly no young heart—is perfect.

So just go on blushing, dear girls, as long as ever you can! And should the day ever dawn when you can no longer "hoist the red rose in your cheek," be very sad and sorrowful rather than jubilant over the fact, and sing a mournful little requiem in your heart for the blush that comes no more.

Again, don't hesitate to sing—"to give the company the pleasure of a song"—if asked to do so, and you possess a pleasing, musical

voice. There are many who greatly prefer a simple little ballad or a sweet and plaintive ditty, suitably and correctly sung, to all the trills and tremolos of more ambitious performers. So, if you can, sing when requested to do so and make no fuss about it.

If you wait to be pressed before consenting, greater things will be expected of you. Yielding after much persuasion should be left to singers of repute.

Of course, if you cannot sing, why, there is an end of it; or, if you are not prepared to do so, say so at once, and stick to it.

AN EXAMPLE AND A WARNING.

And this reminds me of a little story that perhaps you will like to hear. A young lady on a certain occasion was much pressed to sing, and although she at first averred that she could not do so, she at length allowed her scruples to be overborne and did, as requested, favor the company with a song.

Her singing turned out to be a display of hopeless incompetence, and consternation reigned on every face. At the close of the song there was a moment of tense silence; no one knew exactly what to do or what to say, when, to the undisguised relief of all present, a ready-witted bishop stepped forward and remarked blandly: "Ah, my dear young lady, next time you say you can't sing we shall know how to believe you," and thus saved the situation.

"You are a chemist and druggist, are you?"

"I am."

"Been in the business a number of years?"

"I have."

"Understand your trade thoroughly?"

"I do."

"Registered?"

"Yes, sir."

"That is your certificate hanging over there?"

"It is."

"Well, give me five cents' worth of tooth-powder."

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Grape-Nuts a Perfectly Balanced Food

No chemist's analysis of Grape-Nuts can begin to show the real value of the food—the practical value, as shown by personal experience.

It is a food that is perfectly balanced, supplies the needed elements of brain and nerves in all stages of life, from the infant, through the strenuous times of active middle life, and is a comfort and support in old age.

"For two years I have used Grape-Nuts, with milk and a little cream, for breakfast. I am comfortably hungry for my dinner at noon.

"I use little meat, plenty of vegetables and fruit (in season) for the noon meal, and if tired at tea time, take Grape-Nuts alone and feel perfectly nourished.

"Nerve and brain power and memory are much improved since using Grape-Nuts. I am over sixty, and weigh 155 pounds. My son and husband, seeing how I had improved, are now using Grape-Nuts.

"My son, who is a traveling man, eats nothing for breakfast but Grape-Nuts and a glass of milk. An aunt, over seventy, seems fully nourished on Grape-Nuts and cream."

"There's a Reason."

Name given by Postum Co., Battle Creek, Mich. Read "The Road to Wellville," in pkgs.

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.



BUST and HIPS

Every woman who attempts to make a dress or shirt waist immediately discovers how difficult it is to obtain a good fit by the usual "trying on method" with herself for the model and a looking glass with which to see how it fits at the back.

"THE PERFECTION ADJUSTABLE FORM"

does away with all discomforts and disappointments in fitting, and renders the work of dressmaking at once easy and satisfactory. This form can be adjusted to 50 different shapes and sizes; also made longer and shorter at the waist line and raised or lowered to suit any desired skirt length. It is very easily adjusted, cannot get out of order and will last a lifetime.

Write today, enclosing stamp, for Illustrated Booklet containing complete line of Dress Forms with prices.

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Fleeced Back. Fast Colors
28 inches wide.

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Improved Finish. Fast Colors.
36 inches wide.

High-grade printed fabrics for wrappers, house and street gowns, dressing sacks, shirt-waists and dresses for children.

Acknowledged the best of their class. Variety of patterns, smart and up-to-date, yet conservative. Retail prices of both, 10 cents per yard.

Be sure that the tickets all bear the name of the makers, the HAMILTON MANUFACTURING COMPANY.

If your home retailer will not supply you, write to

Joy, Langdon & Co., Manufacturers' Agents
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Buy Your Boy a Pony Rig

What else could give him so much pleasure? What else could give him so much health? From the standpoint of reliability, the TONY PONY LINE is *absolute perfection*—built from selected material by expert mechanics, these miniature turnouts are faultless in every particular. Still the prices are more than reasonable. Our Pony Farm is the best stocked in the West. From us you can buy the Pony, Vehicle and Harness, the whole outfit complete. Send for our FREE catalog. Ask for our prices.

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A snow-white cream that chemically neutralizes all bodily odors, and doesn't harm body or clothes.

25c at drug- and department-stores.

If your dealer hasn't "Mum," send us his name and 25 cents, and we'll send it postpaid.

MUM MFG CO 1114 Chestnut St Philadelphia

Learn to Relax the Nerves

THE high tension of the nerves is what makes the strongest women victims of nervousness. They must learn to relax the mind as well as the body, or this will develop into hopeless nervousness. If women could learn to live for the day, and not plan for tomorrow or the whole week or year, there would be fewer delicate housewives. But housework is something that has to be done with the mental as well as the muscular ability, and this continuous strain of the whole body is what works ruination to the majority. Learn to laugh at all mistakes in the household work. Mistakes will occur, and there is no use worrying about them. Men, as a rule, take a philosophical view of everything; but women devote two-thirds of their lives to fussing about what never really takes place.

The Blue Organdie

A Love Story

(Continued from page 833)

"Why did you leave me?" he asked, with a slight frown on his thoughtful face.

"Because—because I wanted to," she said, uneasily. Then with gathering courage, "Mother will come and talk to you, and I will go."

But she did not stir. Was it natural coquetry that instigated the speech? He was little used to ways of women, and it was not without effect. With an awkward gesture he took her hand and led her to the low sofa. Sitting down beside her, he raised the hand and kissed it, first gently and then with rising warmth.

"Clorinde, I have striven against telling my love, afraid it was too feeble, too divided. But it has conquered me. I love you as—as—my life!"

"Do we strive against love?" she asked in wonderment.

"Only to find it stronger than we," came the reply.

She had not thought of it like this. She knew he was a scholar, learned in the reading and making of books; but it seemed to her that when love came everything else must give way.

She looked questioningly toward him. His deep eyes had an unusual brilliancy; otherwise the somber face was the same, only a little more somber, a little sadder, a little less hopeful.

She sighed, for she was somehow disappointed.

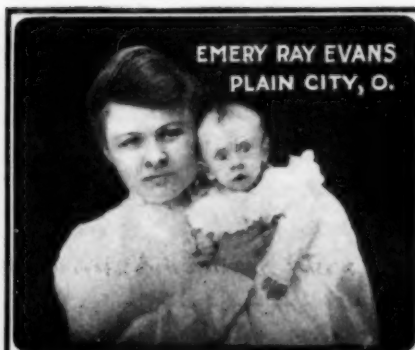
"I mistrust myself," he continued, "and fear I cannot make you happy. There are so many things in life besides. Tell me, am I right in asking you to love me?"

There was a plaintiveness, almost a protest, in the words that touched her like a cold mist. Almost in fear she laid her hand on his.

"You know I love you," she said, and, though the voice was low, there was no hesitation. She gave all lavishly, irresponsibly, as women do when they say they love.

At the simple sincere words he forgot his fears and remembered only the fair womanhood of the creature by his side. The long shadows crept into the room and a soft wind had sprung up, which rattled the casement and made Clorinde shiver in her muslin dress. Gently she put away his arms and went to close it. When she looked, behold, it was night!

All through the summer she wore the dress. His praise had made her love it more than ever. At night she would take it off and wrap it up carefully, with a touch loving and gentle. Then she would sometimes kiss the



EMERY RAY EVANS
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AT 5 MOS. WEIGHT 8 LBS.

STARVING TO DEATH

The two pictures of Emery Ray Evans tell at a glance what

Eskay's Food

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His mother says: "Three doctors said he could not live, and his case was known for ten miles around Plain City. We tried nearly all of the prepared foods, but they did not help him. Finally, a fourth doctor recommended Eskay's Food when he was so low that we could scarcely tell he breathed."

The pictures show the result.

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sleeve he had kissed, and the lace that fell about the neck of it.

She recalled the hopes born when she had made it. They had been so gloriously fulfilled. People, old people mostly, said it was foolish to hope. Her hope had not been foolish; nay, hope was never foolish! It was life and joy and sunshine!

And then she would laugh, because hope had not played her false. How fortunate it was she had chosen that color! Otherwise he might not have loved her so well. But what a foolish woman's thought that was! As if he would not have loved her under all conditions! Then she would hang the skirt on its accustomed peg, and the bodice she would as carefully place in the drawer of the little deal wardrobe.

Thus she grew to love it, as we love some things with which the happiest hours of life are associated.



Don't Have Gray Hair!

You are only as old as you look and nothing will make you look older than gray or faded hair. Why look old, and have gray hair when Mrs. Graham's Hair Restorer will positively restore the natural color.

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to its original, natural color, in a few days, and makes it rich, glossy and beautiful in appearance. It is easy to use—positively sure in its results, and perfectly harmless, as it does not contain lead, sulphur, or any harmful ingredients. It is not sticky or greasy, and will not stain the skin or scalp. Used by men and women of refinement for over 25 years. Price \$1.00 at all dealers, or sent by express prepaid in plain wrapper.

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There is no substitute. Ask your dealer for "SAHLIN," which is your guarantee. We will send direct if he cannot supply you. Money refunded if not perfectly satisfactory.

Comes in high, medium high or low bust. Made in white or drab corset sateen, also white batiste. Give actual waist measure and bust measure desired and length from armpit to waistline.

Best Grade \$1.50, Medium \$1.00

Ask for free fashion booklet, full of interesting information.

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Send today for my Summer Catalogue, illustrating a complete line of clothing for infants and children up to 9 years of age, including handmade short and long dresses, blouses, French pique slippers, etc., of the most exclusive designs.

My New Illustrated outfit of 50 long or 12 short patterns, with full directions for making, materials to use, etc., for 25 cents, with list of baby's first needs free.

Both sent under plain cover.

MRS. ELLA JAMES, Box 127 A, Syracuse, N. Y.

But winter was coming. Already the leaves of the sycamores and limes, those precocious beauties of the spring, were withering to the fall. Autumn's moan was heard among the branches, and cold winds drove the clouds across the sky.

"But summer will come again and I shall wear it once more," said Clorinde as she took it off and laid it away.

"Take it away! Take it away!" she cried, when summer came once more and her heart had been left desolate.

"It hurts me to see it. Take it away."

But, thinking to cure the dislike, her mother hung it where she could see it every day.

The roses by now were blooming in the little garden, as were the hollyhocks and phloxes. Once more the foraging bee invaded the little drawing-room, but it found neither flowers nor lovers, and in the evening stillness hummed its way out again.

And Clorinde? The light of life had gone out as the sun sinks before a night of storm.

When evening came, that hour she loved the best—for had he not then told her of his love?—she would wander away to the room upstairs where hung the organdie dress. Then she would open the little wardrobe door and, placing her chair where she could see the dress, live for a few hours the happy past. Sometimes she would take it in her hands, touching it lovingly, as one might a relic of the dead, pressing it to her cheek, fingering it softly, recalling the history of almost every crease.

There was a little stain of tea. How well she remembered the day it happened. After a long ramble, they had called at a farm for refreshments. It all came back to her vividly, realistically—the windows full of flowering geraniums, the scarlet chintz chair-covers, and the smell of musty apples pervading everywhere. Then he had asked her to pour out tea, and with a trembling self-consciousness she had acceded.

In handing a cup to him he had playfully placed his hand over hers, which in trying to release, the cup had slipped and spilled half its contents on the frill of her gown.

Then there was the tear in the sleeve and the splash of mud! In the first days of loneliness she had been overwhelmed. Great, heartrending sobs would convulse her, until in very pity for herself the tears fell and softened the pain.

Later, time deceived with the appearance of healing. The harshness of her grief was soothed as she sat with her hand nestling in the soft diaphanous folds, while in the large, bright eyes there was a look all had begun to fear.

It was because she had only been second in his heart that she had sent him away, jealous of those manifold interests which made his life what it was. He had gone somehow, as if he had been waiting to go; and no word of regret had escaped him, and no news of him had reached her since.

Once more summer came, with its thronging memories; the second since he had left her.

"I shall give your organdie dress away," said her mother one day. "You never wear it now, and many a girl would be glad of it this hot weather."

A faint flush had risen to Clorinde's cheek as she listened. Another wear it, she was thinking—any other heart but her own beat beneath its folds, perchance throb to the hope hers had, to the joy she had experienced! No, she could not bear that. The very suggestion revealed how dear it was still.

"No, mother; not that!" she said, with a plaintive little smile her mother could not

understand. "I will wear it again—this afternoon."

Thus it was that once more she put on the organdie dress. All the time she was trying not to think of the last time she had worn it and all that had happened since.

Then she went downstairs into the garden, with a new smile on her lips, a strange new hope beating faintly for life in her heart. It was the dress that was doing it all, she was sure.

The sunlight was glorifying everything, sending needles of light through the great leaves of the chestnut overhead, while all around her the flowers breathed the old familiar fragrance.

Afterward her mother went to see about the tea, because Clorinde had asked to have it under the trees.

While her mother was away she must have fallen asleep in the quietness and warmth, for suddenly she opened her eyes from the happiest of dreams, full of consciousness that some one was approaching.

The step was not her mother's. She waited tremulously, and the shadow of a man lay across her path. Then she looked up and understood.

"Gerald!"

Her face had blanched, but instinctively the hands were outstretched to him in welcome.

"My darling!" he cried. "I could not forget! Though you sent me away, I had to come back!" And the next minute he had folded her to his heart.

"It was foolish of me, but I thought you did not care for me as for those other things. But now I see I was wrong. Forgive me."

For answer he kissed the pleading lips.

Then, with a happy, confident smile, she said, looking down at the muslin dress, "I did not know when I put it on you would come today."

"My dress, as we used to call it," he said. "I have always thought of you like this—always." And an ineffable contentment lay in the words.

"I have not worn it since." And then she looked up and smiled at her mother, who had just returned.

FAMILY OF FIVE

All Drank Coffee From Infancy

It is a common thing in this country to see whole families growing up with nervous systems weakened by coffee-drinking.

That is because many parents do not realize that coffee contains a drug—caffeine—which causes the trouble.

"There are five children in my family," writes an Iowa mother, "all of whom drank coffee from infancy up to two years ago."

"My husband and I had heart trouble and were advised to quit coffee. We did so, and began the use of Postum. We now are doing without medicine and are entirely relieved of heart trouble."

(Caffeine causes heart trouble when continually used, as in coffee drinking.)

"Our eleven-year-old boy had a weak digestion from birth, and yet always craved and was given coffee. When we changed to Postum he liked it, and we gave him all he wanted. He has been restored to health by Postum, and still likes it."

"Long live the discoverer of Postum!"

Name given by Postum Co., Battle Creek, Mich. Read "The Road to Wellville," in pkgs. "There's a Reason."

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.

Suesine Silk 47½¢

Exquisite Graduation Dresses of Suesine



Because Suesine holds its beauty longer than many silks that cost twice as much, it is the ideal material for Graduation Dresses, Confirmation Dresses, Party Dresses, and for Brides, Bridesmaids and Debutantes. You can have "two dresses for the price of one" if you use Suesine Silk.

How to know it. See it at the Retail Counter—marked thus—**SUESINE SILK** on the selvedge, every yard. If it isn't marked like that, with the name on the selvedge, it is not genuine Suesine Silk. The imitation, while new, may copy the appearance of Suesine Silk. It can not copy the Suesine method of weaving,—it can not copy the Suesine quality, or the lasting beauty of Suesine Silk. Look for the Selvedge mark.

How to get it. If you don't find Suesine Silk easily, write to U.S. We want to hear from Every Reader who finds any difficulty in getting Suesine Silk. We don't ask you to hunt from store to store for Suesine Silk. If your own dealer hasn't it, there is a quicker, easier way. Send us his name, and we will send you the address of other stores in your vicinity where Suesine Silk is on sale in all its beautiful shades:—thus saving you the time and trouble of hunting. In addition,—(if you send us the name of your own dealer who has not Suesine Silk)—we will send you a book of

28 large and beautiful samples of Suesine Silk **Absolutely FREE**

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No matter where you live—it is EASY to get genuine Suesine Silk. We do not sell Suesine Silk except through regular Retail Merchants, but if we can not send you the name and address of a dealer in your city who has Suesine Silk, we will see that your order is filled at the same price and just as conveniently, by a reliable retail house, if you will enclose color-sample and price

47½¢ per yard

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Always, when writing, be sure to mention the name and address of your Dealer, and say whether or not he sells Suesine.

Fashionable Costumes for Young People

(Continued from page 857)

three deep nun tucks. The pattern is cut in five sizes, from thirteen to seventeen years. For the fifteen-year size twelve and one-half yards twenty-four inches wide, seven and three-quarter yards thirty-six inches wide or six and seven-eighths yards forty-four inches wide will be needed.

No. 2186 (15 cents).—Every little girl needs at least one dressy white frock, and this model shows one of the simplest and prettiest ways of combining embroidery or lace with lawn, India linon, etc. The blouse waist is tucked to short yoke depth beneath the low round neck and has bretelles of embroidery flouncing running down each side of the front and back, though these can be omitted if a plainer frock is desired. The sleeves are short puffs, but long sleeves can be substituted if preferred. The full straight skirt is trimmed with the embroidery flouncing. The pattern comes in four sizes, from six to twelve years, and requires for the eight-year size five and three-eighths yards of material twenty-four inches wide, five and one-eighth yards twenty-seven inches wide or three and three-quarter yards thirty-six inches wide.

To Be Happy Though Busy

A GOOD many people make a busy life an excuse for being tired and disagreeable. They have ever a grumble about "I can't do this; I am too busy," and generally make themselves a misery to all around. One is sorry, of course, for the overworked among us, but these may remember that there is this to be said: As a rule they might lighten their labors; much of the work of the world is undertaken to please the worker; it gratifies nobody else.

The woman, for instance, who slaves at housecleaning could probably leave something undone and nobody would be the worse.

The woman who works herself to death mending and making for her children chooses to do this to some extent, for it is quite possible that she could give them more lasting clothing; but she prefers to make often, so that they may have more, or as many, clothes as anyone else.

Of course, it is hard on her that she must either overwork herself or fall short of her neighbors; still, though she is unfortunate in having two such evils to choose from, at least she should choose the less. And remember that having many cares does not necessarily make one unhappy if one sees to it:

That too great undertakings are avoided.

That the least-necessary works are given the go-by if it is a question of leaving something undone or getting overtired oneself.

That facing one's duties cheerfully and not grumbling over them beforehand makes them far easier.

That disagreeables are very often a great deal better than they seem.

That nothing is really worth worrying about, and certainly not worth losing one's temper over.

That life is pretty much what we make it, and the busier is the happier so long as we bring that ever-useful common sense to bear.

LABLACHE

FACE POWDER

"A ROSE LEAF COMPLEXION"

Delicate in its coloring—smooth, velvety and rivaling the fairest flower in its wonderful freshness and refinement is the boon granted to the users of that greatest of all beautifiers—Lablache. It is invisible, pure and absolutely harmless. Sun, wind or excessive perspiration will never disfigure the skin of those who use Lablache. They need not feel the necessity of a veil to protect their complexions. No woman's mountain or seashore equipment can be complete without a box of Lablache Face Powder. It is an everyday toilet necessity.

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My method is the only way to prevent the hair from growing again. Easy, Painless, Harmless. Booklet Free. Write today. D. J. MAHLER, 957-D Mahler Park, E. PROVIDENCE, R. I.

CITIMAN—Are you ever bothered with tramps out here?

Subbubs—No; I have put up a notice, saying, "We are vegetarians, but our dog isn't."

FOOTMAN—A newspaper reporter wishes to interview you, sir.

Great Man—Did you not tell him I was boarse—could hardly speak?

"Certainly, sir. But he assured me he would only ask questions which you could answer by a nod or a shake of the head."

"Then tell him I have a stiff neck."

BILL NYE used to tell this story of a Frenchman who was visiting in America, says "Lippincott's." After opening his mail one morning he wore so gloomy an expression that his hostess asked him if he was ill. "No, no," he replied sadly; "but I am dissatisfied. My father is dead."

Paris Letter

(Continued from page 830)

while the fronts are widely cutaway, revealing the hips and ending in a point, a rounded shape, or a couple of slashed tails in the back. Another shape, rather more eccentric, is similar to the very ornate coats of medieval times. This style reaches well below the knees, is held by one button on the bust, or frequently not fastened at all, and provided with very wide drooping revers. It also is sharply sloped away from bust to hips, with the back almost loose. This garment is often most ornate, being all over braided or embroidered. Simpler are those with no trimming save buttons of crochet or fancy metal, and buttonholes simulated by cord.

LINEN COATS.—Many linen and piqué coats are made either plain, with stitched straps of a color, or elaborately braided and lace incrustated. These conform either to the short shapes or are long and loose-fitting garments, made to throw on over any kind of a skirt. Very convenient is the fashion of unmatched coats and skirts, the former to be worn with white skirts or those of a harmonizing tint. The white linen coat is also donned with the cloth skirt, and is a very useful wrap. Fine faced cloth and, above all, Shantung, is employed for these independent coats, and to modernize an out-of-date costume there is nothing like the coat of coarse net braided, one of fancy lace or of the more expensive Irlande or Cluny.

Skirts are, as they have been, extremely simple as regards trimming and cut, but they must conform to the clinging idea exploited by certain purveyors of style, who have decreed that only the skirt fitting like a glove is the proper thing. The very long lines of the skirt are also due to the lift at the back, for most of the skirts are prolonged by a corselet of some kind, while on the hips the skirt flows free or is adjusted by means of well-pressed and almost invisible gores. The closeness of contour continues on the hips, while below it is so shaped that it grows wider at the foot, but still far from as voluminous as it once was. It is almost invariably weighted with a band of some heavier material—cloth even on chiffon, while sometimes chiffon or gauze is faced with cloth in order to make it hang and cling rather than flare out from the feet. Short skirts are pleated or cut with a bias front and straight back seam, as people are rather tired of pleats.

OVERSKIRTS.—There is much to be said about them, for they are very much seen—of course, usually on gowns where thin and clinging materials are employed. They are of multiple shape—short and round, pointed on the sides like a Roman toga, very short in front and lengthening into a trained back, or folded over with a cascade drapery. Most of these tunics are of the same material as the dress, in order not to break the line from throat to feet, although some of the model-makers show them of some contrasting color, colored lace net or crêpe de Chine worn over a lace or lingerie skirt, or perhaps one of liberty satin in black or some neutral tint.

Trimmings are rich and often showy on elaborate costumes. For the tailor-made, nothing has been found to take the place of wide braid and narrow soutache with straps and bands of striped or fancy materials. For dressier toilettes there is a great latitude of choice—rich passementeries, expensive embroideries, laces (both real and imitation), with laces to harmonize with the color of the costume. The Parisians still favor Chinese embroideries, employing a bit to relieve the somberness of a costume, with, also, per-

haps, flowered galloon picked out with gold or silver threads. Bands of filet or round-meshed net, either in silk, cotton or linen—machine wrought in ornate and close patterns in narrow braid—may be purchased by the yard, and are utilized for both silk and cotton gowns. Sometimes these soutached bands are enriched with motifs of guipure or Irlande, the placing of which is easily achieved by the amateur needlewoman.

Every kind of dangling ornament is worn. They are useful for the weighting of scarfs, of sashes and for ornaments to finish draperies, etc. Fringe is less seen than it was a season ago, but it sometimes finishes the bottom of tunics or sash-ends. However, cotton and linen fringe and *grelots* are very popular for edging both long and short linen coats, while bullet buttons of crochet thread outline shoulders and backs of sleeves.

This is decidedly a season of washable fabrics, linen or piqué; but white suits often show strappings of a color or are trimmed with bands or cut-out flowers of cretonne. Hats of the cretonne come to match, and are very fetching. Colored braiding is also seen on heavy white linen or duck. Tussah is very popular for suits and wraps. Many little coats and capes are of taffeta.

Removing Stains from Linen

INK stains may be removed from linen by putting melted tallow on the mark before washing. Both ink and grease will come out at the same time.

Should lingerie be marked with yellow stains where the machine has stitched, this is doubtless due to oil, and may be taken out by using ammonia—rubbing the seams or spots with ammonia before washing in the usual way.

Mildew may be removed by soaking the article in buttermilk.

Laces should never be rubbed, but well rinsed in water in which a good soap jelly has been dissolved.

Kerosene will remove fruit stains on linen. First wash the article in kerosene, then wash in the usual way.

Should linen be inadvertently scorched the following method will restore it: Peel four onions and extract the juice. Mix this with 4 ounces fuller's earth, 1 ounce soap and a pint of vinegar. Boil well together. When nearly cold, put on the scorched places and let it dry in the air. Wash after in cold water, and, if necessary, repeat the process. If a very slight scorch mark, the linen may be restored to its original whiteness by placing it out of doors in strong sunlight.

When ironing, if the worker stands on a padded rug the feet do not become so tired.

Stains caused by acids may be removed by salts of wormwood. The part should be first wetted and the salts rubbed in, then rinsed before washing.

Black and white fabrics should be washed in water in which salt has been dissolved, a teaspoonful to every gallon being the right proportions.

In a Scotch village, where a young doctor had lately started practice, a workman had the misfortune to get his finger badly bruised in one of the mills. The doctor was sent for, and on properly dressing the finger the man nearly fainted. He was asked if he would take a little spirits to revive him.

"Mon," he exclaimed with feeling, "that wud just be the very life o' me!"

The doctor gave him a good glass, which he greedily swallowed, and on recovering his breath his first words were:

"Weel, doctor, I ken unco' little aboot yer skill, but, mon, ye keep grand medicine!"



Style No. 262.

Price, \$1.00.

Single ply batiste. Elastic at sides. Shoulder straps support skirts. White only. Sizes 19 to 28 inches.

Active Women

Body-activity requires limb-freedom, breathing room and growing room. Hence, the

FERRIS Athletic Waist

is a perfect garment for active women. Without binding or constricting it gently yet firmly supports and molds the body, permitting exercise and unusual freedom of movement.

Inferior imitations are sometimes sold as Ferris Waists. Protect yourself by looking for the name FERRIS GOOD SENSE on each waist. For sale by leading dealers everywhere.

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Irritations Soothed
By Baths With



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For Preserving, Purify-
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Skin, Scalp, Hair, and
Hands, as well as for the
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they are Indispensable.

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Baby Clothes Patterns

My New outfit contains 30 patterns and directions for long, or 10 for short clothes, with directions for material, etc., a copy of Nurses' Hints to Mothers, also True Motherhood, and my catalogue illustrating articles and clothing for the new baby, with prices and full descriptions. This outfit sent postpaid for 25 cents, silver or stamps. I guarantee satisfaction or will refund your money. Address Mrs. C. T. Atsma, Newark, N. J.

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Announcements, etc., engraved & printed
Latest styles, best quality, sent prepaid anywhere.
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stationery. Write for samples.
The Estabrook Press, 151 W. Tremont St., Boston, Mass.

Dainty Styles for Summer

(Continued from page 849)

appearance. The pattern is in six sizes, from twenty-two to thirty-two inches waist measure. For the twenty-six inch size, eight yards of material twenty-seven inches wide, seven and one-eighth yards thirty-six inches wide, or five and five-eighths yards forty-four inches wide will be needed.

Nos. 2011-2055 (15 cents each).—A very pretty jumper dress of gray voile, trimmed with black velvet ribbon and lace insertion and worn over a waist of dotted swiss, is here shown. The jumper portion crosses in surplice effect in the front and closes in the back. The Japanese sleeve-caps are cut in one with the body of the jumper. The patterns of both the waist and the jumper are given in No. 2011, which is cut in seven sizes, from thirty-two to forty-four inches bust measure. Two and one-quarter yards of material twenty-seven inches wide will be needed for the jumper portion and two and one-half yards of the same width for the guimpe or blouse.

The skirt (No. 2055) has its fulness laid in small tucks across the sides and back. These tucks are stitched down just far enough to preserve the contour of the hips, from which point the fulness is allowed to fall free in pretty folds, suggestive of the new tendency toward drapery effects. A graduated flounce with two wide nun tucks and a generous hem is joined to the upper part. The pattern is in five sizes, from twenty-two to thirty inches waist measure. To make up this model, ten and a half yards yards of twenty-two inch wide material or six and three-quarter yards of thirty-six inch will be required.

No. 1937 (15 cents).—This stylish Princess jumper is of polka-dotted foulard, but linen or any reasonably firm wash material, taffeta or summer silk can be used. The front, back and side gores of the skirt are in Princess effect, while between these portions a deep fitted girdle of the material gives a very slender appearance to the waist. The sleeve-caps and body are cut in one and trimmed with box-pleats. The guimpe can be of all-over lace, as shown in our illustration, or of China silk, crêpe de Chine or lingerie materials. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure, and requires for size thirty-six, thirteen and one-quarter yards of material twenty-two inches wide, seven and a half yards forty-four inches wide or five and a half yards fifty-four inches wide.

If you are pleased with this Magazine and find it interesting and helpful, would you not be doing some friend a favor to see that her attention is called to it?

A joy shared doubles the pleasure.

MAMA," said little Elsie, "do men ever go to heaven?"

"Why, of course, my dear. What makes you ask?"

"Because I never see any pictures of angels with whiskers."

"Well," said the mother, thoughtfully, "some men do go to heaven; but they get there by a close shave."

HE—What would your father do if I told him I wanted to marry you?

She—He'd refer the matter to me.

He (hopefully)—And what would you do?"

She—I'd refer the matter to the young man who proposed to me and was accepted while you were trying to make up your mind.

Girls Who Collect Hatpins

ANY girl who travels a great deal may get together a variety of hatpins. In England she picks up those showing cornelians and colored stones, such as sapphires and topazes. In Paris her collection is increased by elaborate gilt and paste pins, pretty for dress hats, and over in Holland she has found all the different characteristics of the country duplicated in tiny silver figures to ornament her hat.

Italy furnishes her with coral in abundance and garnets, and Germany's contribution to her collection is easily distinguished because of the fine quaint mountings that are done in hand-wrought silver, not to be mistaken for those of Holland.

Babies and Expression

THOSE who have had no experience of babies are apt to think—and, if they are candid, to say (though not in the hearing of any mother!)—that there is no expression in the face of a young infant. Extraordinary delusion! The truth is that it is like a mountain tarn, of which the apparently still surface reflects every wandering sunbeam, every passing cloud, and dimples in response to every breeze of heaven. Even more rapid, sometimes, are the changes on a baby's face, the only index we have to the marvelous workings of the tiny, unformed brain within. Surely there is nothing more beautiful in Nature than these first signs of dawning intelligence. Every mother remembers all the rest of her life her baby's first smile.

Never Wrong

"Why are you always quarreling with your wife?" asked some one of him.

"She is always arguing with me."

"But you need not get angry. Just explain to her, in a calm, gentle tone of voice, wherein she is wrong."

"But she is never wrong."

Modern Ways

"So you think there is less bribery among public officials than formerly?"

"I'm sure of it. It's got so that a man can't tell whether an offer of money is a bona-fide transaction or merely a trap to get a man before the jury."

Verifying His Statement

ASCUM—Did you actually have the nerve to propose to that Boston girl?

YERNER—Yes; I told her my heart beat wildly for her alone and—

Ascum—She didn't believe you?

Yerner—No; she reached over and felt my pulse.—Philadelphia "Press."

THE LATEST DEBT-COLLECTING SCHEME.

A novel mode of collecting bad debts in England is to hire a chaise painted in flaming red letters "Collector's Chaise," in which the collector makes his daily rounds to the domiciles of slow-paying debtors. In very obstinate cases, and when the debtor lives in a fashionable house, this chaise, with its glaring label, is kept standing in front of the premises several hours a day.

A Scotch laboring man who had married a rich widow, exceptional for her plainness, was accosted by his employer.

"Well, Thomas," he said, "I hear you are married. What sort of a wife have you got?"

"Weel, sir," was the response, "she's the Creator's handiwork; but I canna say she's His masterpiece!"

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GUARANTEED TO RESTORE NORMAL FIGURE

A reducing corset that will bring the figure into proper alignment with perfect comfort. Every wearer will at once feel an exhilarating effect of support and easy carriage. In addition, CONFORMO has our special adjustable bust supporter. We offer CONFORMO with a guarantee to refund money if found unsatisfactory, and at a price less than was ever asked for a reducing corset. Write for our interesting Fashion Book on Corsets—free upon request.

CONFORMO comes in medium high bust, medium long hip—medium high bust, long hip—high bust, long hip. Made of high-grade white coutille.

Sizes 18 to 30, \$2.50; 31 to 36, \$3.00; 37 to 40, \$3.50. Give actual waist and bust measures, also size of corset now worn.

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Ladies desiring to increase their income by handling this high-grade specialty should write us at once. Quotations prepaid.

WOMAN'S APPAREL SUPPLY CO.
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To Keep the Eyes Beautiful

BEAUTIFUL eyes may be kept into late life, and plain eyes may be beautified. Now, no eye, however beautiful it may be in color and in shape, can remain beautiful if there is no soul or expression behind it.

One is born with a soul or with a beautiful temperament, and it is difficult to acquire it. But it is well to avoid low, coarse thoughts, fits of temper, cunning, greed and riotous passions, unless you want the tale of your inner life infallibly to be read in your eyes.

Then diet plays an enormous part. Gross feeding, over-rich dishes, rich sweets and, above all, intoxicating drinks affect the eyes at once. If you want your eyes to shine, beware of stimulants. Continual drinking will rob the eyes of their brightness.

SPOTTED VEILS ARE NOT GOOD.

Glasses should be fitted at once, and worn regularly, if the sight be defective, or red eyelids and wrinkles will soon show themselves. Veils, especially spotted ones, are very bad for the eyes; they often tire and strain and make delicate eyes very irritable. If they must be worn, tie them round the brim of the hat to keep them well away from the face.

Contrast a city woman's eyes in the height of the season and the eyes of a country woman, who is for hours in a cool garden. One has tired, fretted eyes; the other the tranquil, deep-looking eyes of a child. Sleep is a great beautifier of the eyes. After her first youth, a woman should lie down and sleep for half an hour, or at least close her eyes before going out in the evening.

A GOOD LOTION

If the eyes are tired, take a quart of soft water, a pinch of kitchen salt and a teaspoonful of good brandy. Let them dissolve, and shake well the lotion before using the mixture. Then, before lying down, tie a green or black ribbon over the eyes. This will darken them.

The following is recommended for a lotion for weak, tired or inflamed eyes: Fifteen drops of spirits of camphor, one teaspoonful of powdered boric acid, two-thirds of a cupful of boiling water. Strain through muslin, cool, and apply twice a day.

Look Out for the Pink Wrapper

around your Magazine. It means your subscription has expired.

Stylish Walking Suits (Continued from page 851)

eighths yards. The pattern is in six sizes, from thirty-two to forty-two inches bust measure.

The skirt (No. 1995) has six gores and a very graceful flare around the bottom, where it is four and three-quarter yards wide in the twenty-six inch size. It is made with an inserted piece at each side and a pleat at each seam. This is a very stylish spring skirt to make of the new checked materials that are now so much used. It would also be extremely serviceable of serge, Panama or brilliantine. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure, and requires for twenty-six size, eight and three-quarter yards of material twenty-two inches wide. If one prefers to make it of broadcloth or some of the very wide wools, it can be cut from four and seven-eighths yards of material forty-four inches wide or three and seven-eighths yards fifty-four inches wide.

A Stylish Dress of Silk and One of Pale Blue Lawn

(Continued from page 853)

wide, four and three-eighths yards forty-four inches wide or three and five-eighths yards fifty-four inches wide will be needed. It will take one and a half yards twenty-two inches wide, seven-eighths of a yard forty-four inches wide or three-quarters of a yard fifty-four inches wide for the trimming band. The skirt is four and one-eighth yards around the bottom.

Nos. 1929-1947 (15 cents each).—Pale-blue linen made this lovely gown, but lawn, organdie, mull, swiss or any other wash fabric or silks or light-weight woollens can be substituted for its development if desired. The blouse waist has the body and tucked sleeves, in Japanese effect, cut in one piece. The neck is in open style, but it can be made high if preferred. The front is artistically decorated with bands of fancy filet net. Beneath the tucked Mikado sleeves are short sleeves of the material. The waist closes in the back, which is tucked on each side of the center. The pattern is in six sizes, from thirty-two to forty-two inches bust measure, and requires for size thirty-six, five and three-quarter yards of material twenty-two inches wide, five and one-quarter yards of the twenty-seven inch width or three yards forty-four inches.

The skirt (No. 1947) is one of the very prettiest of the summer styles. The pattern is cut in five sizes, from twenty-two to thirty inches waist measure, and requires for size twenty-six, twelve and one-quarter yards of material twenty-two inches wide, eight yards thirty-six inches wide or six and one-quarter yards forty-four inches wide. Width around the bottom, six yards.

At Last!

EDITOR—So this joke is absolutely original with you?

Humorist—It is.

Editor—Well, now, isn't that interesting? For years and years I have wished that some day I could see the originator of that joke.

BILLY GREEN'S nothing but a coward."

"Is he?"

"Yes; I called him a coward right to his face, I did, an' he didn't dast say nuthin'."

"Then he is a coward."

"You bet he is. And the next time I call him a coward I'll say it right out loud, so's he can hear it."

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In Spoons, Forks, Knives, etc., are assured if you purchase goods bearing this trade mark:

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There are other "Rogers" and various makes of silverware, which are claimed to be "just as good," but like all imitations they lack the beauty and wearing qualities identified with the original and genuine "1847 ROGERS BROS."

Send for our new catalogue "U-45" containing all the newest patterns.

MERIDEN BRITANNIA CO.,
Meriden, Conn.
(International Silver Co., Successors)
Meriden Silver Polish, the "Silver Polish that Cleans."



FRECKLES REMOVED

We can positively remove any case of freckles with

STILLMAN'S FRECKLE CREAM

This is a strong assertion, but we will refund your money if not satisfied. Our remedy is prepared for this one ailment. Write for particulars.

STILLMAN CREAM CO.
Dept. 44, 2nd, Aurora, Ill.

Ten minutes—and no work whatever—to serve a hot meal with Van Camp's

Every can in the pantry means a meal all cooked.

And the beans are nutty because they are whole. They are mealy without being mushy. We bake in live steam, so all beans are baked alike, and baked without bursting the skins.

We bake the beans, the tomato sauce and the pork all together, and get a delicious blend.

We apply twice the heat that you can. The result is, our beans are digestible. The particles are separated so the digestive juices can get to them. They don't ferment and form gas.

Beans and meat have about the same food value, but not the same cost

That's why it pays to get the best beans—beans that your people will like. Then they will largely take the place of meat.

So we pay \$2.50 per bushel to get the best beans. To have them picked out by hand from the cream of the crop. We could buy beans for 30 cents. And we could buy tomato sauce ready-made for exactly one-fifth what we spend to make ours.

But that tang and that zest that we get in Van Camp's are what all people want. Ask the folks at your table.

VanCamp's

BAKED
WITH TOMATO
SAUCE

PORK AND BEANS

10, 15 and 20c
per can.



BROMO-SELTZER

CURES
HEADACHES
10 cents

Home Cough Remedies

Two tablespoonfuls of honey, a dessert-spoonful of vinegar, the juice of two lemons; mix well together, and take a teaspoonful when the cough is troublesome.

A very simple remedy for a cough is to simmer 2 ounces of mutton suet in half a pint of new milk; strain through a sieve, and drink quite hot before going to bed.

Six new-laid eggs, juice of six lemons, 1 pint new milk, 1 pint rum; squeeze the juice of lemons over shells of eggs and leave for four hours, then add rum and milk. Bottle, and take a dessert-spoonful when the cough is troublesome.

SHE—Did you ever stop to figure out how many hats in a year you could buy with the money you throw away on cigars?

He—I have, dear. I could buy about fifty for myself, but only about three for you.

The Grace of Cheerfulness

I SAID: I will be glad today!
The rain clouds drift along the hills,
The grass is drowned in lakes and rills,
The birds of song are chilled and mute,
The dreariness seems absolute;
And yet I will be glad today!

I will be glad, be glad today,
Though many tiresome tasks are set
My patient hands. I will forget
The frets that trouble and depress,
And think on things of pleasantness;
And so I will be glad today!

I will be glad today, today,
For summer suns again will shine,
The air will thrill like tonic wine,
The birds will sing as ne'er before,
And with these blessings yet in store,
Why should I not be glad today?

Dainties for the Fourth of July

(Continued from page 867)

CURRIED SALMON.—Fry a slice of onion in butter till brown; take out the onion, stir into the butter one teaspoonful of curry powder, then pour in gradually a pint of white sauce. When it is quite hot, add to it some cold cooked salmon, flaked. Butter a baking-dish, put the fish into it, sprinkle over it some breadcrumbs dipped in melted butter, brown and serve hot.

APRICOTS EN MOUSSE.—Rub a can of apricots through a fine sieve. Steep two tablespoonfuls of gelatine in the syrup of the apricots for half an hour and then put it to dissolve in a gentle heat, adding a cupful of sugar, and stir until it is dissolved. Add the apricot pulp and put it away to cool. Meanwhile whip half a pint of thick sweet cream very stiff, and when the apricot mixture is about to congeal, carefully mix the two together. Place it in a mold, cover closely, seal the edges with butter and imbed it in a pail of salted ice for two hours.

CHICKEN SOUFFLE.—For this dish have ready a cupful of white sauce made with a cupful of milk, one tablespoonful of butter, one tablespoonful of flour and salt and pepper to taste. Run cold cooked chicken enough to make a cupful through the meat grinder. Stir the chicken, the beaten yolks of three eggs, a quarter of a teaspoonful of onion juice and a teaspoonful of minced parsley into the white sauce. See that the mixture is seasoned tastily with salt and pepper. Put the mixture over the fire and stir until the egg is slightly thickened. Let the mixture cool a little, and then fold in the stiffly beaten whites of the three eggs. Turn into a buttered dish and bake in a hot oven twenty minutes. Take the soufflé directly to the table from the oven, as it will fall if allowed to wait.

FRUIT SALAD.—For a tasty salad, scoop out the pulp of three large juicy oranges. Add to the pulp one cupful of grated pineapple, one cupful of cherries and two bananas cut into small pieces. Sweeten to taste, and add two or three tablespoonfuls of sherry or the liquor from a small bottle of Maraschino cherries, and stand the mixture on the ice to blend and chill. Serve with whipped cream.

STRAWBERRY BAVARIAN CREAM.—Mix one pint of strawberry pulp and juice with one-half a cupful of powdered sugar. Cover half a box of gelatine with a quarter of a cupful of cold water and soak until soft, then add one-quarter of a cupful of hot water and dissolve and strain. Stir this into the fruit. Stand the bowl containing the mixture in a pan of cracked ice, and as soon as it begins to thicken fold in half a pint of cream whipped stiff. Turn into a mold and stand in a cold place. Strawberry sponge may be made in the same way, except that the stiffly beaten whites of four eggs are used instead of the whipped cream.

PING PONG PUDDING.—Have ready a cup of mixed fruit, like pineapple, cherries and seeded raisins. Cut the pineapple into cubes, the cherries and raisins into halves. Cook them until tender in a syrup made of one-quarter of a cupful each of sugar and water, then drain. Crumb three macaroons. Take half a cupful of almonds, blanch them, chop and brown delicately in the oven. Melt an ounce of unsweetened chocolate over hot water, add a quarter of a cupful of sugar and mix well, then add a quarter of a cupful of milk; cook until dissolved and strain. Soak a level tablespoonful of gelatine in two tablespoonfuls of cold water, then dissolve it over hot water and strain. Whip three

cupfuls of rich cream to a stiff, dry froth, add a scant cupful of sugar, the gelatine and a little vanilla flavor; then divide into two parts. Stir the fruit lightly into one part. To the other part add the chocolate, the macaroons, the nuts and more vanilla if needed. Use a five-pound lard pail for a mold, and drop the mixture into it in irregular, alternate layers. Soak in ice and salt for two hours. Then repack and allow to stand two hours longer. Turn out and serve in slices with cake of any kind.

CHEESE CUSTARD.—This is sometimes served with the salad course. Butter a baking-dish and put in a layer of bread cut into thin, small, square pieces, then put on another layer of thinly sliced cheese and sprinkle with paprika and salt. Continue in this way until you have used half a pound of cheese. Then make a custard of two eggs and two cupfuls of milk and turn over the cheese and bread. Bake half an hour in a moderate oven.

FIG LAYER CAKE.—Cream one-half a cupful of butter, adding one cupful of sugar and beat thoroughly. Then add three-quarters of a cupful of milk and two cupfuls of flour sifted with four level teaspoonfuls of baking-powder. Beat and add last the whites of three eggs, folding them in lightly. Bake in three layers and spread with fig jelly made as follows: Cook one-half a pound of figs chopped fine in one cupful of cold water and half a cupful of sugar, until they are soft. Cool and spread between the cakes. If the filling seems too thick, add a very little water to thin it.

Spot and the Hair Dye

(Continued from page 866)

"Now everything's spoilt," added Bobbie tragically, looking with reproachful eyes at the shivering form of the luckless Spot, now safe in his mistress's arms.

"Spoilt!" echoed nurse, with a snort of wrathful indignation. "I should think so, indeed! What you'll say, ma'am, when you see the state of the best bedroom and your carpet, I don't know!"

"It—it w-was all Spot's fault, 'cause he would wriggle so!" came in tearful accents from Bobbie. "I wish w-w-e'd n-never tried to d-dye him!"

Aunt Penelope groaned in spirit as she realized the full extent of her birthday "surprise," but the twins looked so utterly forlorn that she heroically stifled her feelings and merely said, with a sigh of resignation: "Well, I dare say you meant well, but—but I shouldn't ever try surprises of this sort again if I were you!"

"That they won't!" observed nurse grimly, as she led the twins away to be washed and dressed.

"This is what comes of t-trying to d-do nice things for p-people," said Bobbie, in tones of great bitterness, as he emerged from the bathroom a little later, after a most painful ten minutes with nurse and the scrubbing-brush.

"And—and the worst of it is that we've still got to p-pay for the h-horrid stuff!" added Loo, with a gulp.

Difficult and Easy

"When Brown came to this city, ten years ago, he didn't have a cent."

"Well, well. How did he make out?"

"Oh, he's still holding his own."—"Harper's Weekly."

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A COLUMN OF FUN

"Yes, Germany has turned out a great many musicians, and is still turning them out."

"Well, can you blame her?"

DYER—What do you call your machine, an automobile or a motor car?

Hartley—I call it either when it runs. When it doesn't, I call it other things.—Somerville "Journal."

In modern speculation

Your language you must choose.

It's an investment if you win,

But gambling if you lose.

—Washington "Star."

CLERGYMAN—You can, however, comfort yourself with the thought that you made your husband happy while he lived.

Widow—Yes, indeed! Dear Jack was in heaven until he died.—"Judge."

"JUSTIN," said Mrs. Wyss.

"Yes," replied Mr. Wyss.

"Will you speak a kind word to Fido and make him wag his tail? He hasn't had one bit of exercise all day."—"Lippincott's Magazine."

A CERTAIN railway company has a regular form on which accidents occurring to animals on its system are reported. One of its men had to report the killing of a cow. In answer to the question, "Disposition of carcass?" he wrote, "Kind and gentle."

"FATHER," said little Rollo, "what is a great man?"

"A great man, my son, is one who manages to gather about him a whole lot of assistants who will take the blame for his mistakes, while he gets the credit for their good ideas."

A GENTLEMAN who discovered that he was standing on a lady's train, had the presence of mind to remark:

"Though I may not have the power to draw an angel from the skies, I have pinned one to the earth."

The lady excused him.

O'BRIEN—The doctor sez what I hev is "insommy."

O'Toole—Oh, shure. Oi've had thot throuble mesel', and there's only wan cure fur it.

O'Brien—What's thot? What d'ye do?

O'Toole—Jusht go to sleep an' furgit all about it.

"You know you promised to release me," said her quondam lover; "I come to you now for the fulfilment of that promise. I wish to marry Miss Wryvell."

"I will release you if you will promise me something," she said.

"Name it."

"I have always heard her teeth were false. When you find out, let me know if it's true."

A TERRIBLE crash was heard and the sound of broken crockery followed. The lady of the house rang the bell in alarm and asked the new servant what had happened.

"I tripped on the carpet, mum, and all the tea-things fell."

"Oh, dear, dear! Did you manage to save anything?"

"Oh, yes, mum; I kept hold of the tray all right."

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The Editor feels that the long delay necessary for answers to appear in the Magazine prevents many subscribers who desire immediate information from being benefited by this column.

Hereafter it will only be necessary to enclose ten cents in stamps with your inquiry to secure a confidential reply, mailed in a sealed plain envelope, the day your letter is received.

Inquiries may be made on the following subjects:

- 1.—Harmless and beneficial methods of improving face, figure, complexion and hair.
- 2.—Individually becoming styles and colors.
- 3.—Newest ideas for entertaining.
- 4.—Suggestions for weddings.
- 5.—How to remove spots and stains.
- 6.—Household corrections and questions pertaining to the home.

All communications should be directed to Editor, Correspondence Column, The McCall Company, New York City.

YOUNG SUBSCRIBER.—1. Zinc ointment, which you can purchase at almost any druggist's, is excellent to rub on the face for eczema. But if you are troubled with this disease, you should consult a physician and take some internal remedy. 2. Three times a week rub a little kerosene carefully into the roots of the hair, and it will in time make it grow thicker and strengthen the growth. But after doing this, be very careful not to stand with the hair near a lamp or the exposed flame of a gas jet, for the kerosene makes the hair very inflammable.

BLUE-EYED TOT.—1. In all large cities a girl of eighteen wears long dresses—that is, dresses of the fashionable length for ladies. 2. Glycerine, if used undiluted with lemon juice or rose water, is apt to make the skin yellow. 3. Both the engagement and the wedding ring are worn on the third finger of the left hand—that is, the finger next the "little finger."

GREEN HORN.—No really nice girl ever allows any man, who is not a near relation, to kiss her unless she is engaged to him.

MRS. R. M. G.—Your hands will never look nice so long as you continue to wash them in hard water, and it really is foolish of you to persist in doing so when there are so many different preparations to be obtained for softening the water. A very little borax softens the water instantly and is very cleansing. Do not wash them in very hot water, neither should they be washed more frequently than can be helped. Before the skin is quite dry rub them over with a lotion made up of: Glycerine, ½ ounce; powdered borax, 2 drams; rose water, 10 ounces. At night apply freely a good cold cream, and always sleep in a large pair of old white kid gloves. To make these more comfortable to sleep in, you should cut off the tops of the fingers. You must have been very careless to allow that hard skin to form on your hand, and, indeed, you must not think of attempting to cut it away. I do not at all think you could manage to do so, and if you did it would come again. The best thing you can do is, after keeping the hands in water for a short time, until the skin has softened, to gently rub it with a very fine piece of pumice stone. I cannot promise you that this treatment will entirely remove the difficulty, but, at any rate, you can try it. In any case, a little good will be done.

SWEET SIXTEEN.—1. A girl of your age should wear her skirts to the tops of her boots. 2. Cold cream of almonds is excellent for the skin. To make it, mix together 4 ounces of oil of almonds, ½ ounce of white

wax and ½ ounce of spermaceti. These ingredients should be put in a jar. Set the jar in a saucepan of water over a slow heat and mix the ingredients thoroughly together. When the mixture is a smooth liquid, stir in 2 ounces of orange-flower water. Mix well and store in an earthenware pot.

NITA.—If you are careful of your diet and do not eat much cake, pastry, candy, hot biscuits or very rich preserves, but live on plain and nourishing food, your complexion will certainly get to be a better color. If you want to get fat drink plenty of milk, but be sure to sip it slowly, and take a tablespoonful of pure olive oil after each meal.

DAISY R.—1. No happiness can come to a girl who disobeys her mother in a case of this kind. If she disapproves of your writing to the young man, she probably has good reasons for it. 2. No man of honor would ask a girl to correspond with him unknown to her mother. 3. Under the circumstances, you should simply let the correspondence lapse. If your friend wished to continue it, he would have answered your letters. It would be giving too much importance to a trivial episode if you demanded the return of the letters and photograph. Girls of sixteen are entirely too young to have men make frequent calls upon them.

MRS. A. T.—Jumper dresses are just as fashionable as they were last year; in fact, they will be worn more than ever this summer.

PANSY I.—The only way to darken a faded hair switch is to dye it. You can obtain a dye for this purpose at any druggist's.

R. S. M.—The following is a good antidandruff pomade and may be used several times a week: Precipitated sulphur, 1 dram; cocoanut oil, 4 drams; lanoline, 6 drams; carbolic acid, 10 drops.

"TROUBLED."—1. For removing superfluous hair, first wash affected parts well with soap and a little ammonia, then apply the peroxide with a soft cloth. This bleaches the offending hair and causes it to become so brittle that in time it is often destroyed. Several applications may be necessary. Let it stay on for an hour or two. 2. Yes; you should always leave a visiting card when making formal calls. 3. Put a good pinch of borax into the water every time you wash your face and your complexion will be less greasy. Use also a good toilet powder.

"DISCOURAGED."—1. Sometimes it is necessary to make a dozen or more applications of peroxide of hydrogen for superfluous hair. 2. Electrolysis, if properly performed, will not permanently injure the skin.

NELLIE R.—To strengthen rounded shoulders, stand erect each morning on arising and at night when going to bed, raise the arms until level with the shoulders, bend the elbows and bring the hands toward the body; then in that position stretch the arms back as far as possible, rising on the toes and taking a long breath at the same time. Repeat this ten times.

DOUBTFUL ONE.—1. The only way to keep from being nervous when called upon to read or speak before an audience is to try to fix your mind entirely on the subject you are reading or talking about, and in this way you will forget to be self-conscious. 2. No matter how quiet the wedding, the bride always takes the groom's arm after the ceremony when walking away from the minister, or when she is being escorted to the dining-room or leaving the house. 3. If it is impossible for you to go to college, try to content yourself at home and take up a course of reading.

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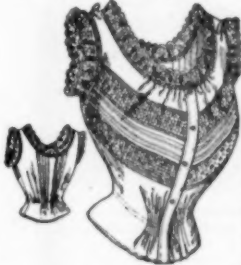
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Offer 4—One fine quality **Hair Brush**, best bristles, beautifully polished handle and back. Made by the best manufacturer of hair brushes in America. Free for getting only 2 subscriptions at 50 cents each.

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Offer 451—**Corset Cover**, made of fine cambric, edged about the top and armholes with fine torchon lace, one inch wide. Front has two rows of torchon insertion separated by a band of four hemstitched tucks. Back is plain with under-arm seam and just enough fullness at waistline to make a neat-fitting Corset Cover. Sent free for getting only 2 subscriptions at 50 cts.

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Offer 22



Offer 181



Offer 30

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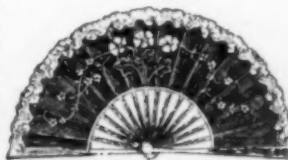
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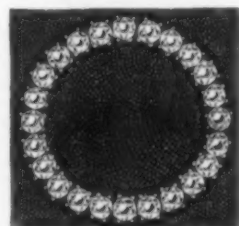
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Offer 35—Gold Lined 10-Piece Toilet Set, consisting of Basin, Ewer and all the usual pieces; each piece is beautifully decorated with flowers and trimmed with gold; very latest shaped ewer. Sent for securing only 15 yearly subscriptions at 50 cents each.

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Offer 230—Highest grade Fountain Pen, fitted with 14-karat solid gold pen, and the only perfect feeding device known. Barrel is made of finest quality, beautifully polished hard rubber. State whether you wish lady's or gentleman's style. We guarantee this pen for one year. Sent prepaid for only 4 yearly subscriptions at 50 cents each. See special rule.

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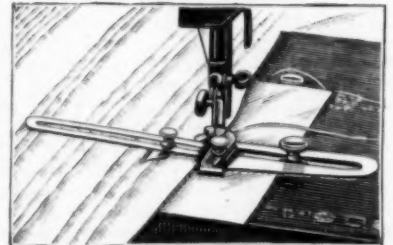
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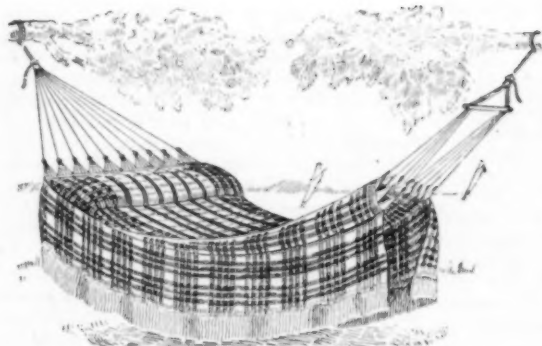
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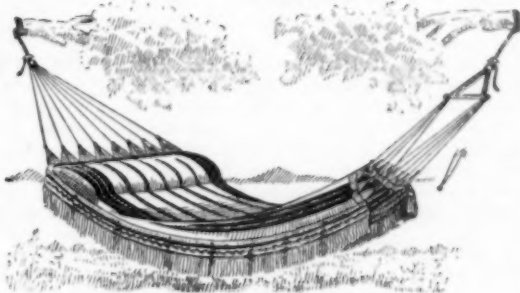
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Offer 395

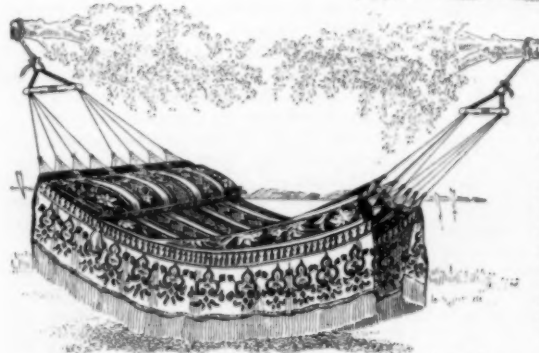
Offer 395—Beautiful Plaid Hammock of close canvas and twill weave; 3 feet wide, 6½ feet long; with pillow, buttons and tassels, and wide valance; yellow, white and red plaid effect, or green, yellow and white plaid effect. Most excellent value. Sent for 6 yearly subscriptions for McCall's Magazine at 50c each.

Offer 398—Open Gauze Weave Hammock with pillow, concealed spreader at head, and valance; in handsome white and red, or white and green stripes; 3 feet wide, 6½ feet long. Sent on receipt of only 4 yearly subscriptions for McCall's Magazine at 50 cents each.



Offer 398

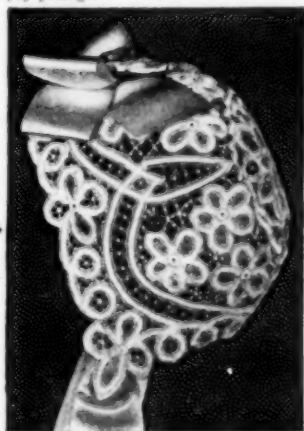
Offer 400—Magnificent Jacquard Design Hammock, 5½ feet wide, 6 feet to inches long, of close twill weave, lay-back pillow with buttons and tassels, and wide valance. A luxurious Hammock in every way. The color effect in floral design with red or green predominating is very pleasing. Sent for securing 12 yearly subscriptions for McCall's Magazine at 50 cents each.



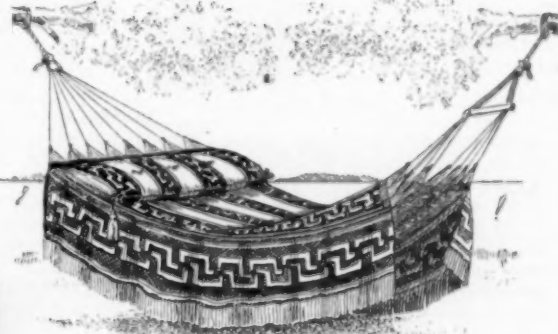
Offer 400

Offer 396—Splendid Jacquard Design Hammock, 3½ feet wide, 6 feet to inches long; made of close canvas and twill weave; has lay-back pillow, with buttons and tassels, as well as a wide valance; beautiful striped color effects, red or green predominating. Sent for securing 9 yearly subscriptions for McCall's Magazine at 50c each.

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Babies' Lace Cap



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Offer 148—Handsome Lambrequin. Made of fine quality gold tinsel drapery, 6 ft. long by 2½ ft. wide. Has neat, knotted fringe. The design is in various floral effects. You may have your choice of green, blue, pink, white or red. Sent, delivery charges prepaid, upon receipt of 2 yearly subscriptions for McCall's Magazine at 50c each.

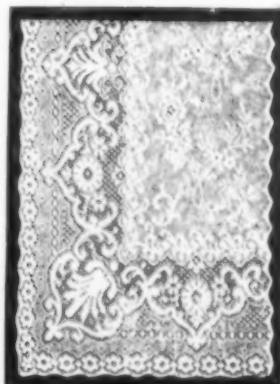
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Offer 76—One Pair of Lace Curtains. Each curtain is 2½ yards long by 2 feet 6 ins. wide. Sent for taking only 3 yearly subscriptions for McCall's Magazine. Heavy border with small detached figure; very neat. We prepay delivery charges.



Offer 76

Offer 77—One Pair of Lace Curtains in Point d'Esprit Effect, each curtain 2½ yards long by 1 yard wide. Sent for taking 4 yearly subscriptions for McCall's Magazine. These curtains are made from a good quality of net and have a scroll border. The design is an exceptionally handsome one. We prepay delivery charges.

Offer 79—One Pair of Lace Curtains in Brussels Lace Effect, each curtain 3 yards long by 4 feet 2 inches wide. Sent for taking 6 yearly subscriptions for McCall's Magazine. This is a clear, bright curtain with best quality Brussels net center and neat flower and leaf border. We prepay delivery charges.

Offer 78—One Pair of Lace Curtains in Irish Lace Effect, each curtain 3 yards long by 3 feet 4 inches wide. Sent, delivery charges prepaid, for taking 5 yearly subscriptions for McCall's Magazine at 50c each. This curtain has a very closely woven net center, a pretty edge and detached border with small set figure in center. It is strong and well made and has overlapped corded edges.

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APPLIES TO ALL PREMIUMS. If you cannot get all the subscribers we ask, for premium you want, send 20 cents in cash instead of each subscriber you are short; for instance, Hammock 395 is offered for 6 subscribers, or for 5 subscribers and 20 cents, or 4 subscribers and 40 cents, or 3 subscribers and 60 cents, or 2 subscribers and 80 cents; or 1 subscriber and \$1.00, and so on for all premiums.

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What To Do With Strawberries

STRAWBERRIES should be washed lightly through as many waters as necessary to remove all grit and sand.

STRAWBERRY GELATINE.—One pint of strawberries, one cupful of granulated sugar, half a box of gelatine, half a cupful of cold water, three cupfuls of milk, the whites of two eggs beaten to a froth. Thoroughly cleanse the berries, then mash them, together with the sugar. Cover the gelatine with the half cupful of cold water and allow it to stand while the milk is coming to a boil; pour the hot milk over the gelatine and stir until thoroughly dissolved. Then pour this mixture over the crushed berries and sugar. Beat the whites of eggs to a stiff froth and add to the above, stirring well. Pour in a glass dish and place on the ice to harden.

With this should be served a thin custard sauce made as follows: One cupful of milk, the yolks of two eggs, two tablespoonfuls of sugar, a pinch of salt, half a teaspoonful of vanilla. Heat the milk in a double boiler; add the yolks (beaten well), then the sugar and salt, and cook until the foam disappears and the custard begins to thicken and coats the spoon. This mixture must, of course, be stirred constantly; if allowed to cook too long it will curdle. This dessert is not only very delicious, but is also a very dainty and pretty one.

FROSTED STRAWBERRIES.—Beat the white of an egg for a minute or so. Dip the strawberries one by one into the beaten egg, roll in powdered sugar and let dry. To have them perfectly iced, as they are dipped into the sugar place same on knitting-needles and allow to dry, after which they can be easily slipped off the needles.

STRAWBERRY SHERBET.—Soak a teaspoonful of gelatine in a cupful of cold water for fifteen minutes; then add three cupfuls of boiling water and stir until the gelatine is dissolved. Cover a quart of berries with a pound of sugar, crush and press through a sieve. Add this to the above water and gelatine and freeze. When partly frozen, add the whites of the eggs and freeze thoroughly. This is very delicious.

STRAWBERRY SHORTCAKE.—Make a layer cake after the following recipe and bake in three shallow tins: Take two cupfuls of powdered sugar and cream or beat it with half a cupful of butter. Beat three eggs very light and mix with it, and stir in slowly one cupful of milk. Sift two teaspoonfuls of baking-powder through three cupfuls of flour. One teaspoonful of vanilla. Very slightly crush or cut in two some strawberries and cover the top of one cake when cold, sprinkling with sugar; put on top another cake and some more berries, and then the last cake, and decorate the top with either icing or whipped cream and berries, or any fancy design desired. Serve with cream.

STRAWBERRY SHORTCAKE.—Take three cupfuls of flour, a lump of butter the size of an egg, two tablespoonfuls of sugar, the yolk of an egg, two teaspoonfuls of baking-powder, a pinch of salt and milk enough to make a very soft dough. Only lightly mix this dough. The baking-powder must be sifted through the flour. When this is baked, split it apart and spread with butter, putting on a layer of strawberries and sugar. Put the other half of the cake on top and heap berries and sugar on top. Serve with with cream.

STRAWBERRY BAVARIAN CREAM.—Soak half a package of gelatine for two hours in half a cupful of cold water. Mash one quart of berries and one large cupful of sugar together and let stand one hour. Whip one pint of cream to a froth. Strain the juice from the

berries, pressing through as much as possible without the seeds. Pour on the gelatine half a cupful of boiling water, and when it is dissolved strain it into the strawberry juice. Place the dish in a pan of icewater and beat until it is as thick and soft as custard, and then stir in the whipped cream. Turn into a mold and set away to harden. Serve with whipped cream around it and decorate the top with a few berries. This recipe makes very nearly two quarts, so it can be halved for the use of a small family.

STRAWBERRY FRITTERS.—Beat one egg very light and pour it into one cupful of sweet milk and add one tablespoonful of sugar. Into this dip slices of stale sponge cake cut into neat pieces. Fry in hot butter, arrange on a hot plate and heap each fritter with strawberries and sugar. Serve with cream, either plain or whipped, as preferred.

STRAWBERRY CUSTARD.—With the yolks of five eggs, one quart of milk, half a cupful of sugar and half a teaspoonful of vanilla make a boiled custard. Beat up very stiffly the whites of the eggs. Take one pint of berries, crush and strain them and mix with them half a cupful of sugar, and a little more if the fruit is very acid. Beat this gradually into the beaten whites of the eggs. Fill glass cups half full with the custard, heaping on top the strawberry whip. This makes a very delicate dessert.

STRAWBERRY TAPIOCA.—Into one pint of cold water soak one cupful of pearl tapioca for two hours or more. Then put it in a saucepan over the fire, adding one pint of water and sugar to taste. Cook about half an hour or until clear. Have ready one quart of stemmed and clean strawberries and pour over them the prepared tapioca and set away in a cool place or on ice. Serve with cream and powdered sugar.

STRAWBERRY TRIFLE.—Put into a bowl one and a half cupfuls of berries, one cupful of sugar and the white of an egg. Beat this with a wire whisk until stiff enough to hold its shape. Pile lightly on a dish and chill it on the ice. Then, when ready to serve, surround with macaroons. Serve with whipped cream.

An English tourist came upon a farmhouse in a remote Scotch glen. "How delightful to live in this solitary spot!" he remarked to the farmer.

"I'm no sae sure aboot that, sir," replied the farmer. "Hoo wad ye like to hae to gang fifteen miles for a glass o' whisky?"

"Oh," said the tourist, "but you could keep a bottle."

The farmer shook his head. "Ah, man," he said, seriously, "whisky'll no keep!"

Mother's Darlings

When pretty eyes are closed in sleep,
And angels watch around their beds;
When evening shadows softly creep
Through western windows o'er their heads—

When little hands have stopped their play,
And chubby faces nestled down;
When o'er the hills and far away
They toddle off through Slumber Town—

When tiny lips have lisped their prayers
By mother's knee, with white limbs bare;
When they have climbed the drowsy stairs
That lead away to Blanket Fair—

Then o'er the house a silence creeps,
And mother's head is drooping down;
She, too, is tired, and softly sleeps—
She joins her babes in Slumber Town.
—Woman's Life.

It Doesn't Cost Money

It doesn't cost money, as many suppose,
To have a good time on the earth;
The best of its pleasures are free unto those
Who know how to value their worth.

The sweetest of music the birds to us sing,
The loveliest flowers grow wild,
The finest of drinks gushes out of the
spring—
All free to man, woman and child.

No money can purchase, no artist can paint,
Such pictures as nature supplies
For ever, all over, to sinner and saint,
Who use to advantage their eyes.

Kind words and glad looks and smiles cheery
and brave
Cost nothing—no, nothing at all;
And yet all the wealth Monte Cristo could
save
Can make no such pleasure befall.

To bask in the sunshine, to breathe the pure
air,
Honest toil, the enjoyment of health,
Sweet slumber refreshing—these pleasures
we share
Without any portion of wealth.

Communion with friends that are tried, true
and strong,
To love and be loved for love's sake—
In fact, all that makes a life happy and long
Are free to whoever will take.

What To Do With Empty Tins

THERE is a use for everything, and even
empty tins have many uses apart from the
generally accepted ones of receptacles for
buttons, nails and odds and ends.

An empty coffee tin is excellent to replace
a sponge bag when traveling. A pound tin
will hold a nail brush, flannel and sponge, and
you will find it cheap and waterproof. If
you add a coat of enamel, the sponge tin be-
comes quite decorative; but remember to
leave a plain piece of tin at the top, as other-
wise the coat of paint will make the lid fit
too tightly.

Syrup tins make capital little flower pots
when artistically enameled, and fill up dark
corners admirably. Flat-sided mustard tins
are invaluable for decoration. They must be
painted dark oak inside and out, care having
been taken to ascertain if they are watertight.
Being flat, they can be nailed into otherwise
impossible corners and are hardly discern-
ible from the actual woodwork. Flowers and
moss last wonderfully in these tins.

Another idea for an empty tin is to use it
for a bottle tidy. Some medicines, particu-
larly those containing oil, are apt, when set
down, to leave an unsightly mark. Keeping
the bottle in a tin obviates this, and, after
taking a dose, the medicine itself remains
hidden until the "next time."

Tins can also be adapted for corner wall
decorations in rooms by joining three enameled
ones together and utilizing them for the
display of tall grasses, ferns and long-
stemmed flowers.

Select the tins and bore holes in them
near the tops, through which run and twist
wire to keep them firmly together, twisting
the wire into small loops to hang up by. It
is as well to bind them round with wire near
the bottom, as it will prevent any possible
unsteadiness.

You need not use tins of any one size; tall
ones look well at the back and short ones in
front. The enameling depends on your own
taste, and, with a little skill as well in paint-
ing, charming results are obtained.

A Summer Necessity

Because the New Perfection Wick
Blue Flame Oil Cook-Stove con-
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the stove top, it boils and bakes
in less time than a coal or wood
stove, which wastes heat by radi-
ating to the farthest corner of
the room.

*This is the reason, too, why
the "New Perfection" keeps your
kitchen so uniformly cool while
you're working in it.

This wonderful comfort-
quality, combined with great
convenience and economy,
makes the



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not with your dealer, write our nearest agency.



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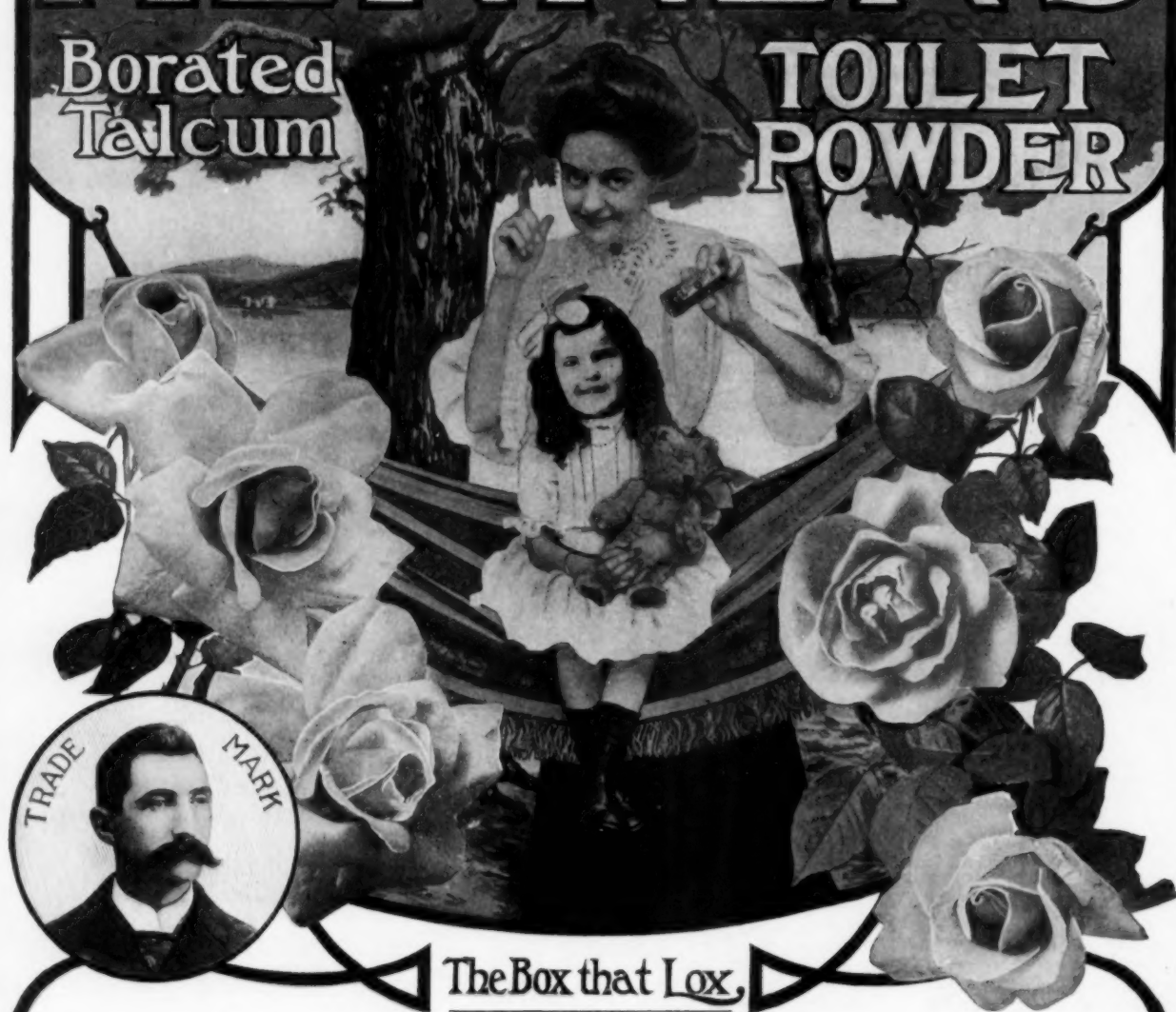


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